THE

Major Edward J. Bowes

COLLECTION

IMPORTANT PAINTINGS

Public Auction Sale

November 1, at 8 P. M.

◆

KENDE GALLERIES at GIMBEL BROTHERS
New York
1946

SALE NUMBER TWO HUNDRED AND FIFTY-EIGHT

FREE PUBLIC EXHIBITION

From Monday, October 28, to Time of Sale

Daily, from 10 to 6

PUBLIC AUCTION SALE

Friday Evening, November 1

at 8 o'clock

EXHIBITION & SALE AT THE

KENDE GALLERIES at GIMBEL BROTHERS
BROADWAY AND 33RD STREET, NEW YORK 1
11th Floor
Express elevators at 33rd and Broadway entrance
PEnnsylvania 6-5511

The *Major Edward J. Bowes* Collection

IMPORTANT PAINTINGS

by

OLD MASTERS and IMPRESSIONISTS

REMBRANDT'S "Head of An Old Man"

EL GRECO'S "Christ Driving the Money-Changers from the Temple"

RAEBURN'S "John Lamont of Lamont"

FORAIN · MONET · PISSARRO · RENOIR (3) · SISLEY (2)
VAN GOGH

Bronze Sculpture

DAUMIER · DEGAS (2)

Other works by Daumier, de Chirico, Degas, Derain, Fantin-Latour, Goya, Modigliani, Picasso, Rivera, Romney, Sargent, Vlaminck and many noted painters of the eighteenth, nineteenth and twentieth centuries.

By order of the executors of the estate
and a New York Educational Institution

Public Auction Sale

November 1 at 8 P.M.

KENDE GALLERIES at GIMBEL BROTHERS

BROADWAY AT 33RD STREET • NEW YORK 1, NEW YORK

11TH FLOOR

A priced copy of this catalogue
may be obtained for $1.00 plus
the cost of the catalogue.

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries," wherever used in these Conditions of Sale means the Kende Galleries, Inc.

2. The Galleries have exercised reasonable care to catalogue and describe correctly the property to be sold, but they do not make any representation or warranty as to the correctness of description, genuineness, authenticity or condition of said property.

3. The Galleries reserve the right to withdraw any article from sale for any reason whatsoever before the article is offered for sale.

4. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for the lot as a whole and as numbered in the catalogue.

5. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

6. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

7. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article or lot, reoffered for sale.

8. Unless the sale is advertised and announced as an unrestricted sale, or sale without reserve, consignors reserve the right to bid.

9. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

10. Articles sold and not paid for in full and not taken by noon of the third day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the

Galleries may either cancel the sale, and any partial payment already made shall be retained by the Galleries as liquidated damages, or they may resell the same without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

11. Property purchased will be delivered only on presentation of a receipted bill. The Galleries reserve the right to make delivery to any person presenting such receipted bill. If a receipted bill is lost before delivery, the buyer should immediately notify the Galleries.

12. If for any cause whatsoever any article sold cannot be delivered or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled without any liability to the Galleries and any amount that may have been paid on account of the sale will be returned to the purchaser.

13. In addition to the purchase price, the buyer will be required to pay the Federal, State and local taxes now or hereafter imposed upon the sale of the article or articles, unless the buyer is exempt from the payment thereof.

14. The Galleries, subject to these Conditions of Sale and to such terms and conditions as they may prescribe, but without charge for their services, will undertake to make bids for responsible parties approved by them. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. The Galleries reserve the right to decline to undertake to make such bids.

15. The records of the Galleries are in all cases to be considered final.

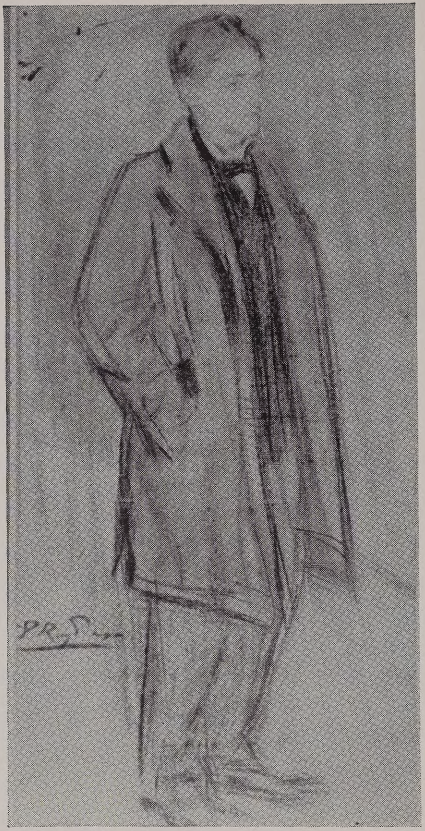
16. The Galleries will facilitate the employment of carriers and packers by purchasers, but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

17. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

Sales Conducted by

L. A. CRACO • H. A. KENDE • T. J. MULDOON

KENDE GALLERIES, INC.
AT GIMBEL BROTHERS — 11TH FLOOR
33RD STREET & BROADWAY • NEW YORK (1)
Telephone PENNSYLVANIA 6-5511 *Cable* KENDARTGAL



[Number 3]

Picasso: *Portrait of a Young Man*

Your attention is invited to the Conditions of Sale on Pages 5 and 6
of this Catalogue

EVENING SESSION

FRIDAY, NOVEMBER 1st, 1946, AT 8 O'CLOCK

Catalogue Numbers 1 to 47, Inclusive

ARTHUR B. DAVIES

American: 1862-1928

1. RECLINING NUDE

Figure of a woman with long auburn braids, leaning on the arm of a blue chaise longue. (*Estate.*) *Pastel*: 12 inches x 16½ inches

30 From William MacBeth, New York.

From the Museum of Modern Art, New York.

JOSEF ISRAELS

Dutch: 1824-1911

2. WOMAN READING

A woman dressed in rose bodice, yellow skirt and blue apron, seated before an open window reading; at her feet is a basket. Signed at lower right, Josef Israels. (*Educational Institution.*) *Water Color*: 18½ inches x 13 inches 160

PABLO RUIZ PICASSO

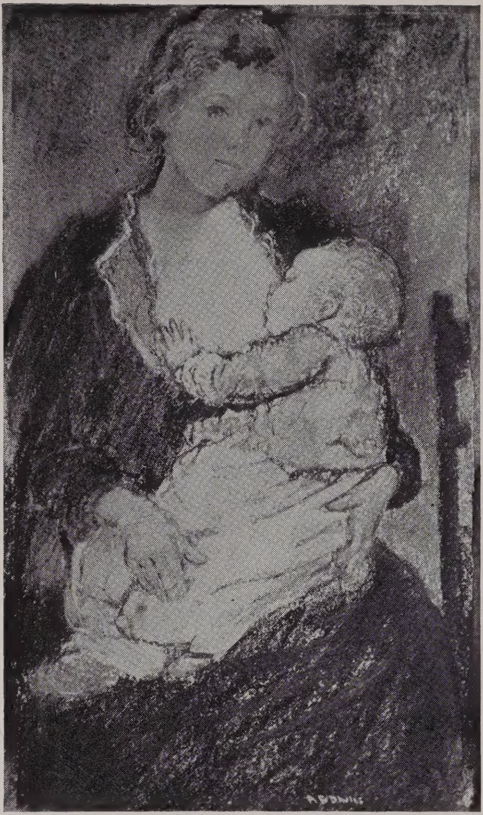
Spanish: 1881-

3. PORTRAIT OF A YOUNG MAN

A young man, turned to the right, standing with his right hand in his top-coat pocket. Signed at lower left, P. Ruiz Picasso. (*Estate.*)
Pencil Drawing: 18⅜ inches x 8⅝ inches 350

Painted about 1900.

[Illustrated on opposite page]



[NUMBER 4]

ARTHUR B. DAVIES

American: 1862-1928

65

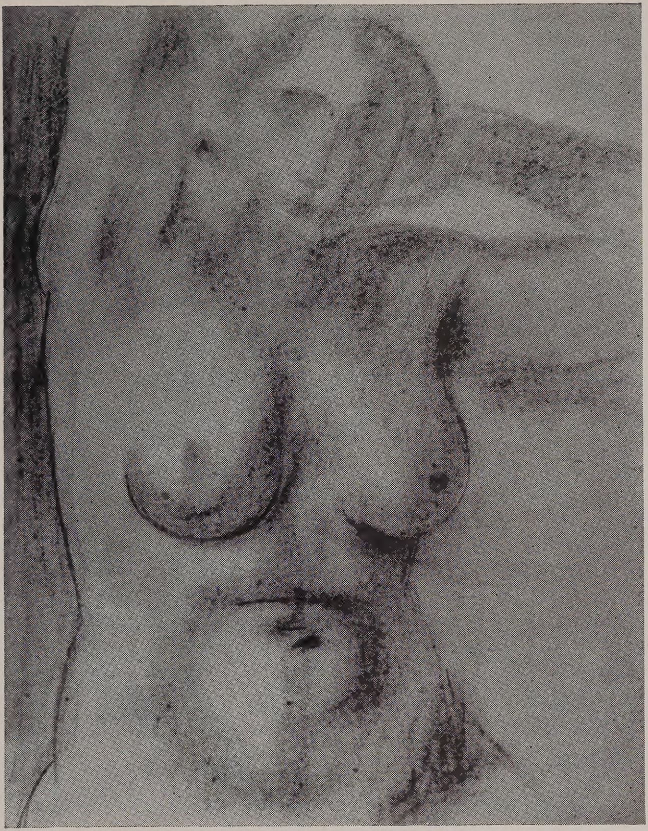
4. MOTHER AND CHILD

A young woman, dressed in blue, holding her nursing child who wears a green jacket and pale blue dress; signed at lower right, A. B. DAVIES. (*Estate.*)

Water Color: 10⅛ inches x 5⅞ inches

From the Museum of Modern Art, New York.

[See illustration]



[Number 5]

ANDRE DERAIN

French: 1880-

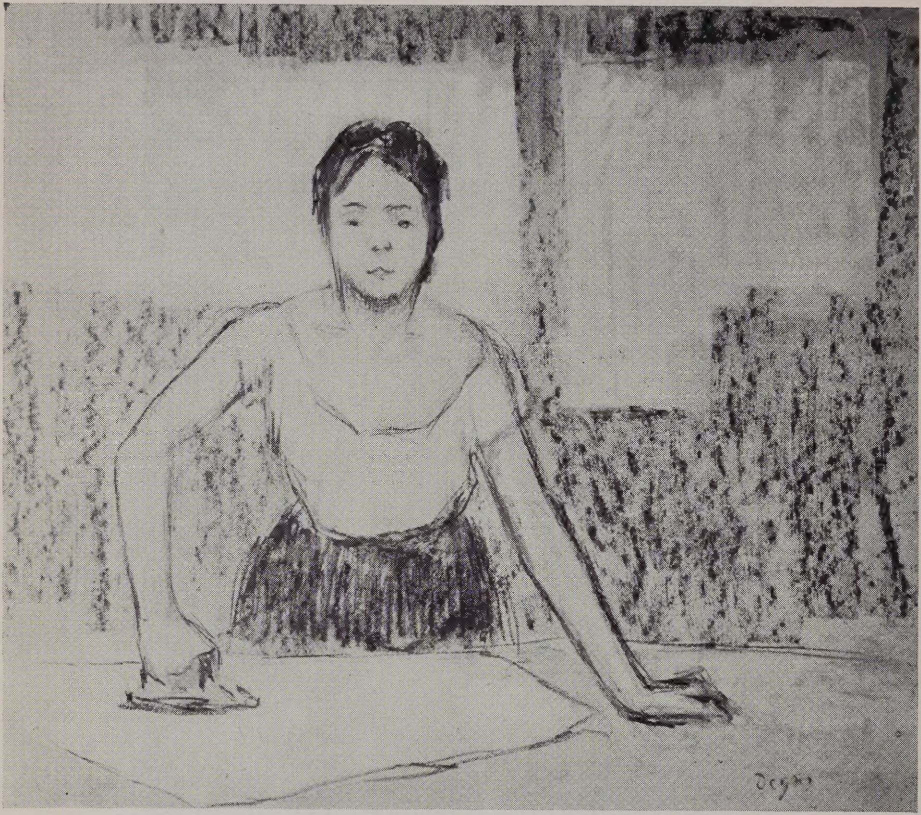
180

5. NUDE

A female figure, at hip length, with arms raised and clasped behind her head. Signed at lower right, A. Derain. (*Estate.*)

Sanguine Drawing: 25½ inches x 18½ inches

[See illustration]



[Number 6]

900

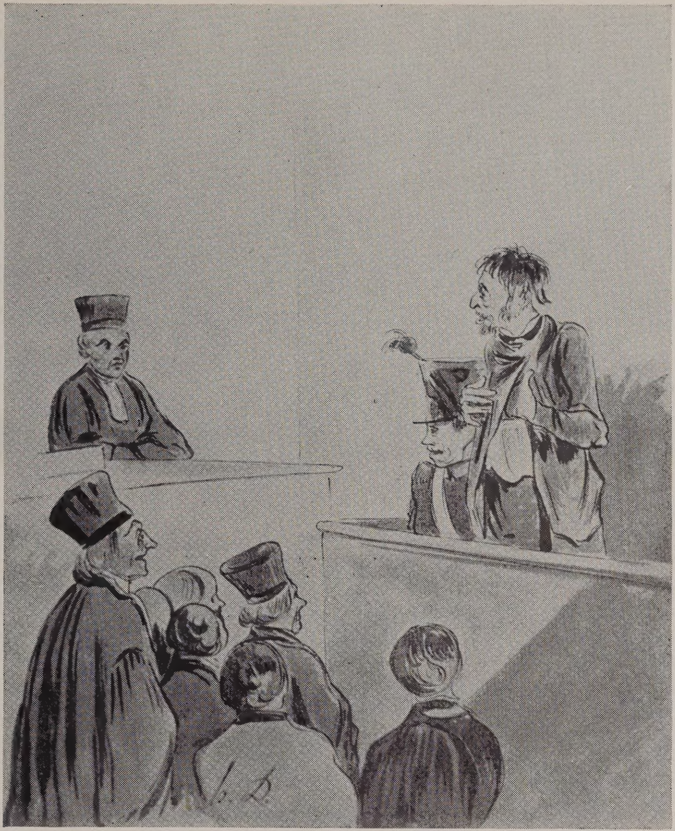
HILAIRE GERMAIN EDGAR DEGAS

French: 1834-1917

6. THE LAUNDRESS

A woman in white chemise and brown skirt ironing a white cloth, resting her left hand upon the table; blue background with white windows. Signed at lower right, Degas. (*Estate.*) *Pastel*: 12¾ inches x 15 inches

[See illustration]



[Number 7]

450

HONORE DAUMIER

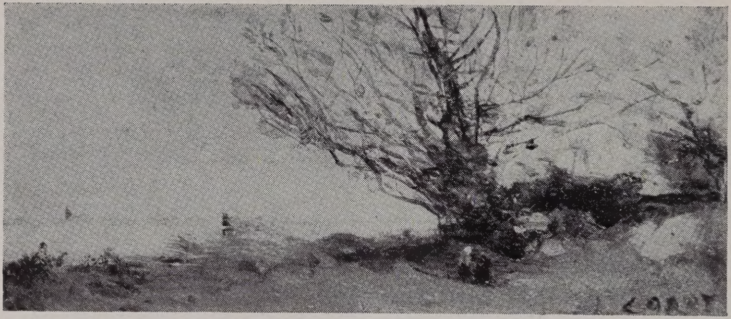
French: 1808-1879

7. ACCUSE! AVEZ-VOUS QUELQUES MOYENS D'EXISTENCE?

The prisoner stands in his box, looking towards the judge, as attorneys for the defense and prosecution and a few bystanders, listen to his story. Signed at lower left, H.D. (*Estate.*) *Water Color*: 12½ inches x 9⅜ inches

Note: A lithograph was published in *Le Charivari,* March 22, 1843, entitled *"Accusé! Avez-vous quelques moyens d'existence?—Mais, merci, mon President . . . l'éstomac est assez bon."* In the print, the head of the prisoner is more erect, the nose straighter, the hair thicker, the entire figure drawn to express pathos rather than defiance. The figures in the foreground are spaced differently, the attorney nearest the prisoner turned more to the left, the judge less prominent. The lithograph is signed at lower right, H.D., 458.

[See illustration]



[Number 8]

JEAN BAPTISTE CAMILLE COROT

French: 1796-1875

550

8. LANDSCAPE

Two figures in red and brown at the base of a large spreading tree, in a green field; pale sky. Signed at lower right, Corot. (*Estate.*)

Panel: 3⅛ inches x 7⅛ inches

[See illustration]

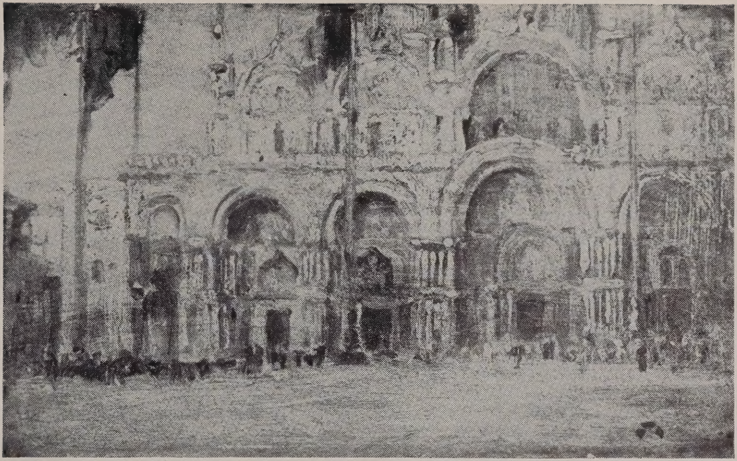
155

CHRISTIAN SELL

German: 1831-1883

9. THE OUTPOST (THIRTY YEARS' WAR)

Three soldiers, one on horseback, dominate a snow-covered landscape with distant view of a village; gray sky. Signed at lower right, Chr. Sell, and dated 1878. (*Estate.*) *Panel*: 4⅝ inches x 6⅜ inches



[NUMBER 10]

JAMES ABBOTT McNEILL WHISTLER

American: 1834-1903

10. ST. MARK'S, VENICE

Many figures appearing in the courtyard before the beautiful edifice which is represented in soft shades with blue predominating. Signed with the butterfly at lower right. (*Estate.*) *Panel*: 5½ inches x 9 inches

275

Collection of Robert Blum.

Companion to the painting owned by E. H. Smith, formerly of the *New York World*.

[See illustration]

JOHN SLOAN

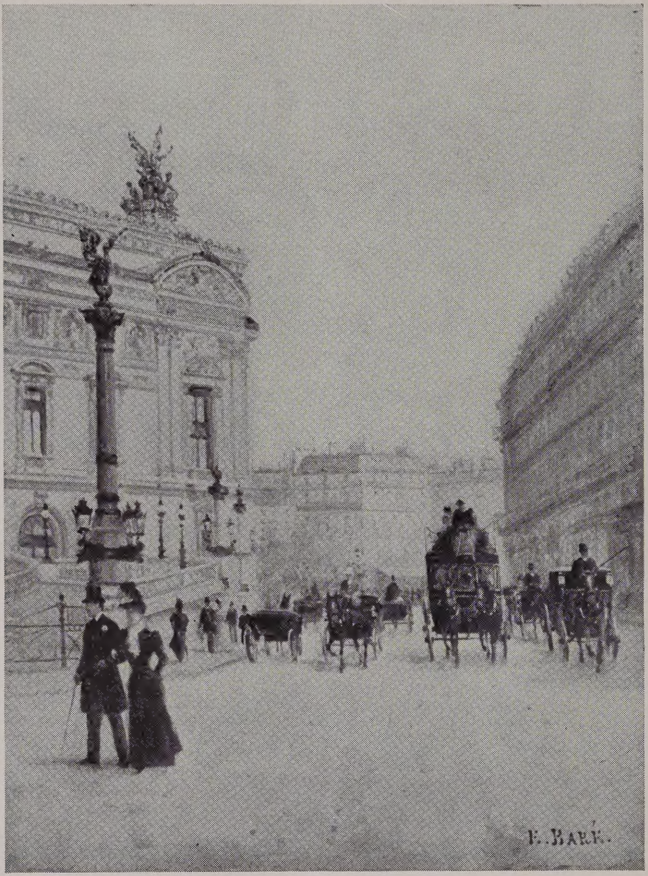
American: 1871-

11. SPRING PLANTING, GREENWICH VILLAGE

Three women preparing to plant their village garden, surrounded by a high board fence from which point a black cat watches the proceedings; background of tenements and clothes hanging in the sun. Signed at lower right, JOHN SL. (*Estate.*) 25¾ inches x 32 inches

325

Collection of J. Alice Maxwell, New York, 1942.



[Number 12]

E. BARE

French: XIX Century

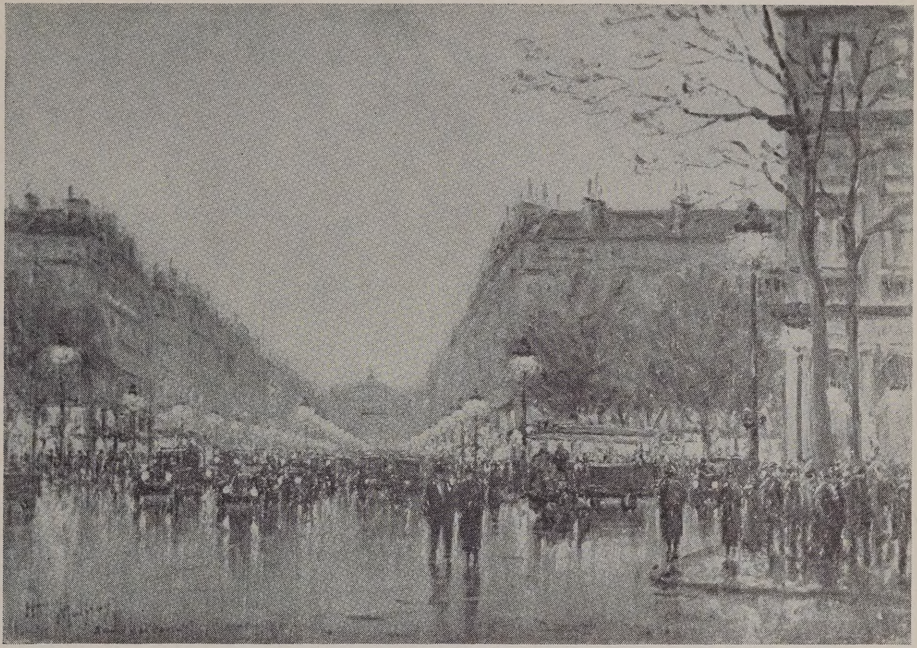
225

12. AVENUE DE L'OPERA

A gentleman and lady appear walking at the left, behind them many horse-drawn carriages and the buildings which line the avenue; at the left the Opera House. Signed at lower right, E. Bare. (*Estate.*)

Panel: 8½ inches x 6¼ inches

[See illustration]



[Number 13]

360

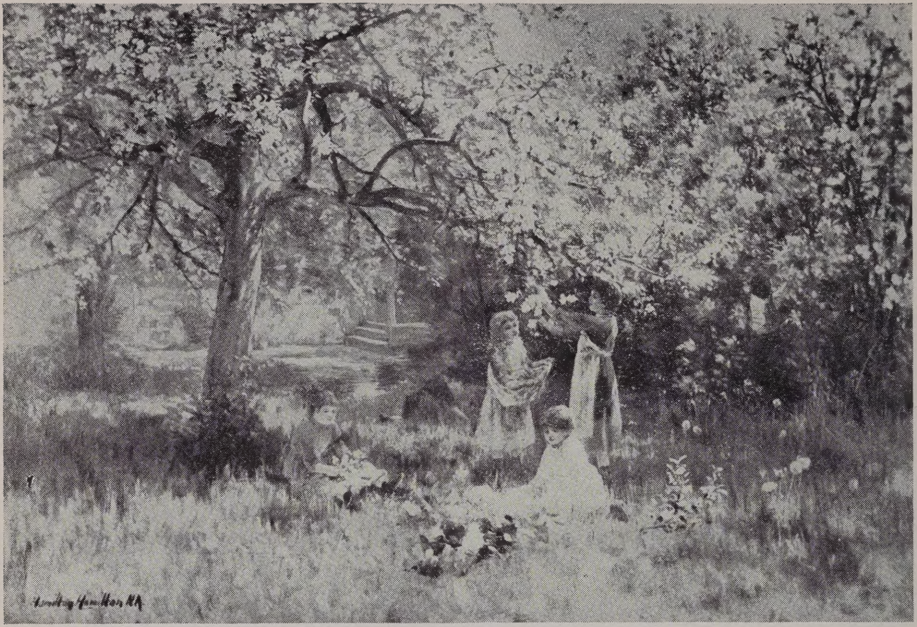
HENRY MALFROY

French: 1895-

13. AVENUE DE L'OPERA

A rainy night on the avenue, the yellow street-lamps and automobile headlights, reflected in the wet pavement; the Opera House is visible at the end of the street, in the background. Signed at lower left, Henry Malfroy and inscribed *Avenue de l'Opera.* (*Estate.*) 15 inches x 21⅝ inches

[See illustration]



[NUMBER 14]

275

HAMILTON HAMILTON, N.A.

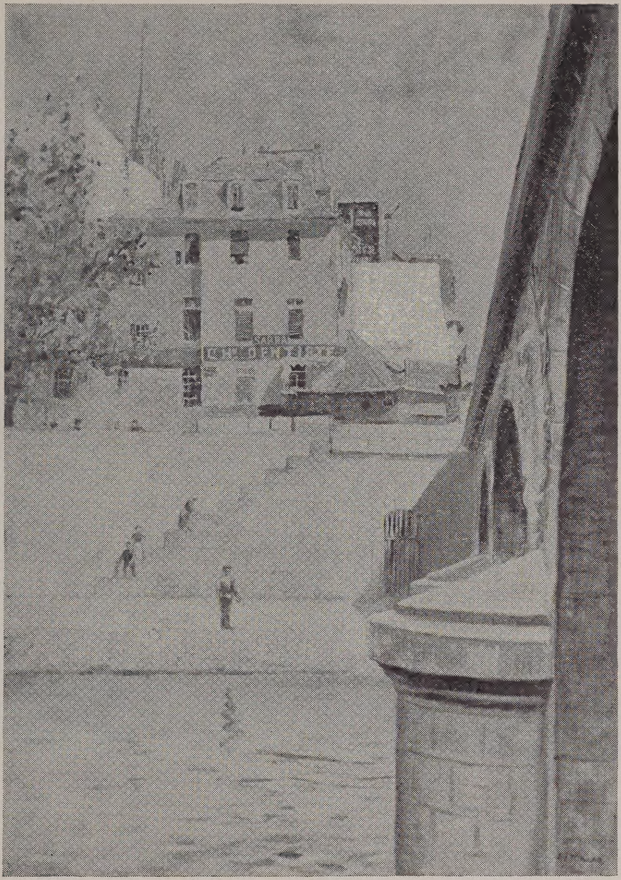
American: 1847-1928

14. PICKING BLOSSOMS

Five children in a colorful orchard, picking and arranging blossoms for bouquets; beneath a tree, steps leading to a house can be seen. Signed at lower left, HAMILTON HAMILTON, *N.A.* (*Educational Institution.*)

24⅜ inches x 36¼ inches

[See illustration]



[NUMBER 15]

110

ADDISON THOMAS MILLAR

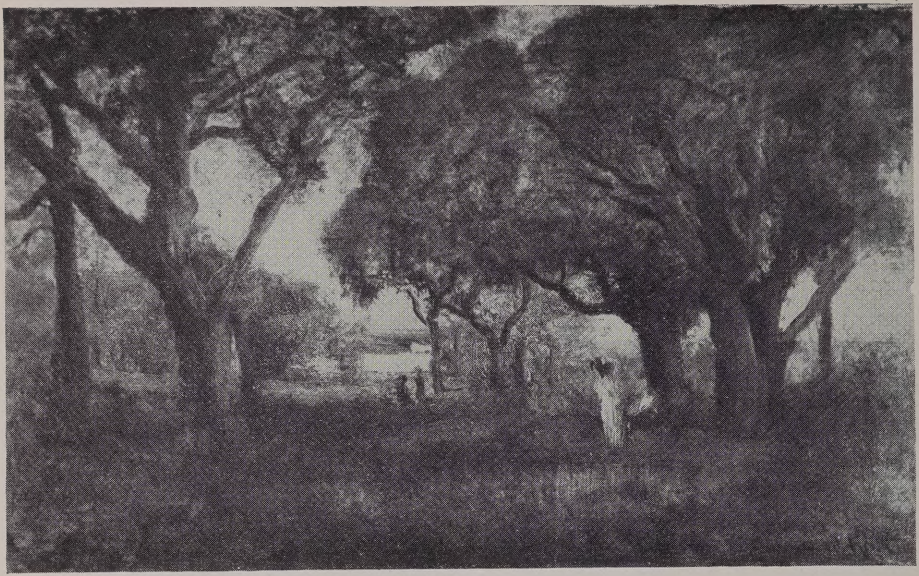
American: 1860-1913

15. FISHING

A stone bridge appears at the right, spanning a river, on the opposite bank of which a man stands with a pole, fishing. Behind him people are watching from steps which lead to the street above, where the buildings of the town form a background, under a blue sky. Signed at lower right, A. T. MILLAR, *Paris*.

(Educational Institution.) *Academy board*: 31⅝ inches x 21⅛ inches

[See illustration]



[Number 16]

190

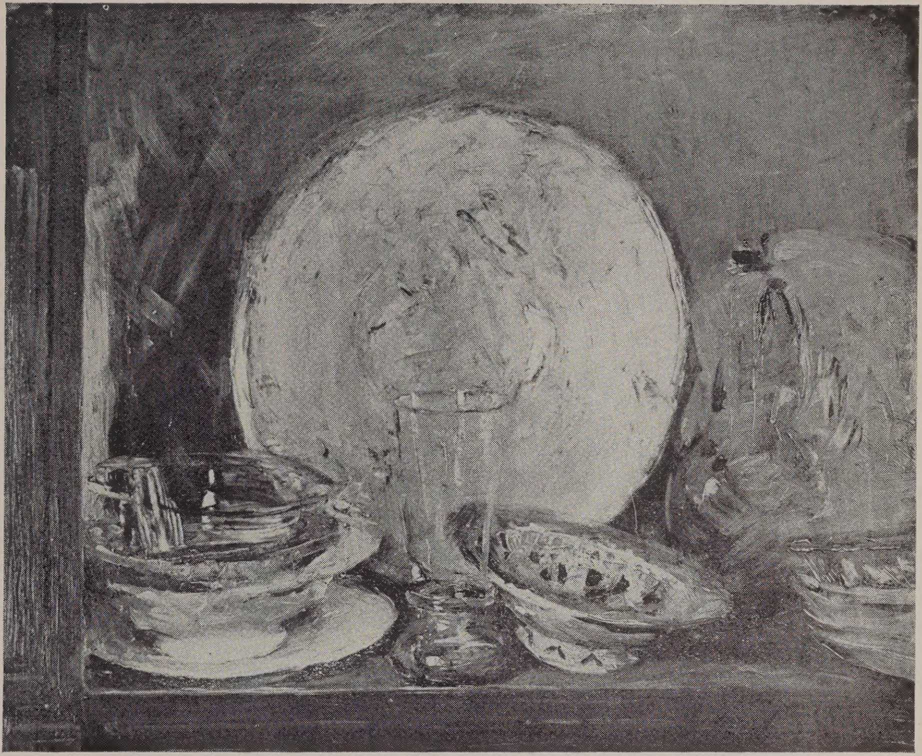
WILLIAM KEITH

American: 1839-1911

16. CALIFORNIA OAKS

Figures appear in a clearing beneath large trees of heavy foliage; at left center a vista leading to red-roofed white buildings. Signed at lower right, W. Keith.
(*Educational Institution.*) 16¼ inches x 26¼ inches

[See illustration]



[NUMBER 17]

350

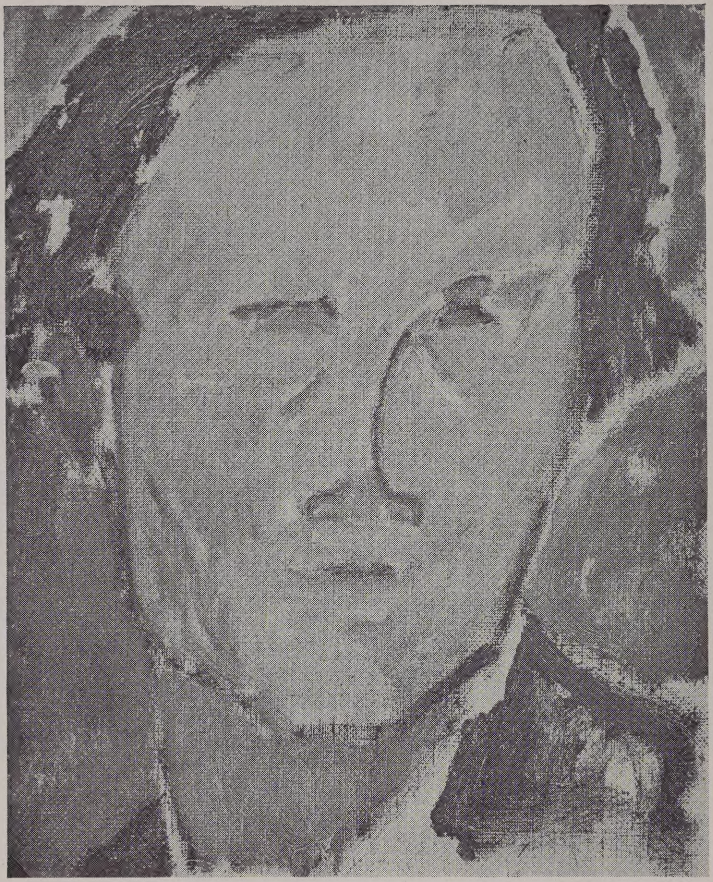
WILLIAM MERRITT CHASE, N.A.

American: 1849-1916

17. STILL LIFE: POTTERY

A heavy-bottomed glass vase before a large blue earthenware platter; at the left, a glass bowl and pottery dish and plate, in blue tones; at the right, earthenware dishes and a jug, in muted green tones. Signed at lower right, WM. M. CHASE. (*Educational Institution.*) 29⅜ inches x 36¼ inches

[See illustration]



[Number 18]

700

AMEDEO MODIGLIANI

Italian: 1884-1920

18. GRAVEUR GOSVEL

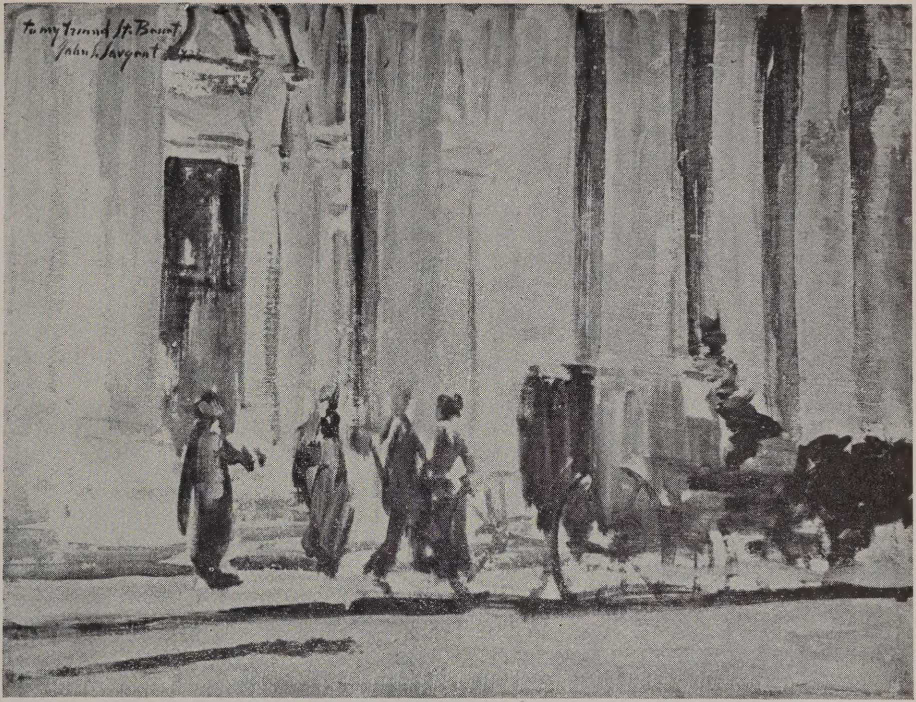
Head and shoulders of a man with high forehead, wearing a brown coat, painted against a blue-gray background. (*Estate.*) 13 inches x 10½ inches

Painted in the Studio of Mademoiselle Stummer in 1916.

From Leopold de Zborowski, Paris.

Collection of Cornelius J. Sullivan, American Art Association-Anderson Galleries, New York, 1937.

[See illustration]



[NUMBER 19]

600

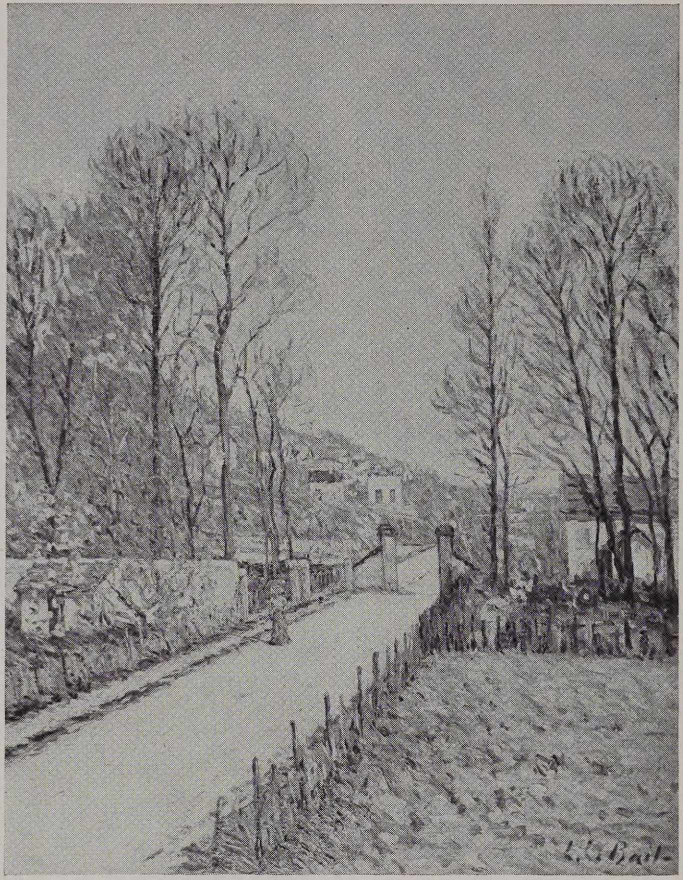
JOHN SINGER SARGENT, N.A., R.A.

American: 1856-1925

19. SCENE IN ALGIERS

An interesting sketch showing a Moorish lady and attendants descending from the steps of a mosque, approaching a carriage at the right; stately trees line the street in the background. Inscribed at upper left *To my Friend St. Bressart, John S. Sargent* 1923. (*Estate.*) 19¼ inches x 25¼ inches

[See illustration]



[Number 20]

LOUIS LE BAIL

French: 1866-

350

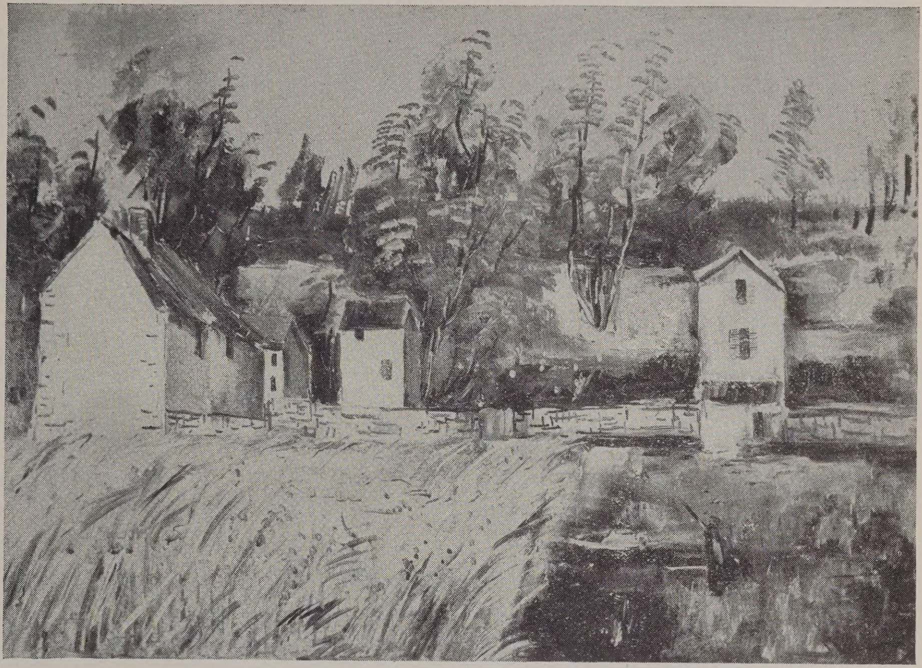
20. BEYOND THE VILLAGE GATE

A female figure with red parasol is walking along a road leading from a village which is situated on the slope of a hill; in the middle distance, tall trees in sparse spring foliage partially shield white buildings; field in right foreground. Signed at lower right, L. Le Bail. (*Educational Institution.*)

24 inches x 18½ inches

Note: Louis Le Bail was born April 17, 1866. Influenced by Pissarro and Cezanne, he was self tought. After 1905, he exhibited works with the Independents in the Fall Salon and in the *Salon des Tuilleries.*

[See illustration]



[NUMBER 21]

1600

MAURICE DE VLAMINCK

French: 1876-

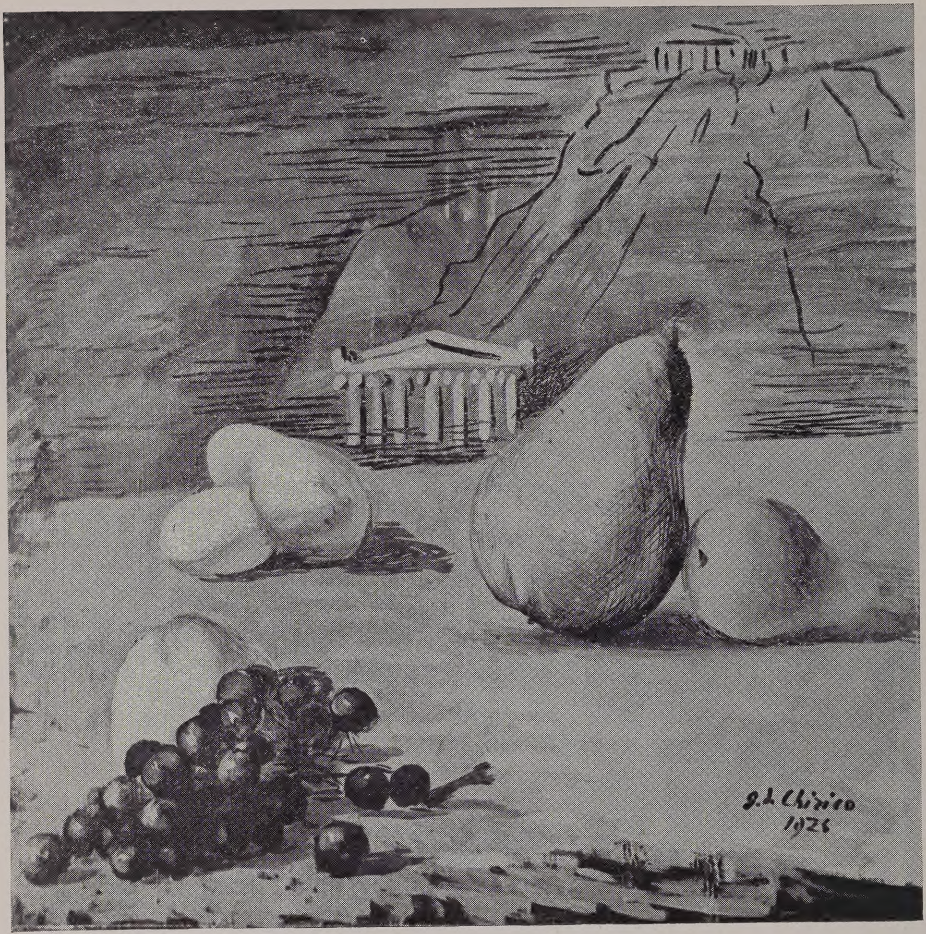
21. LANDSCAPE WITH FIGURE

A golden wheat field dominates a landscape, showing a blue-coated figure of a man at the right, in a ploughed field, with red-roofed white farm buildings enclosed by a white fence, in the background; beyond are green trees bordering a stream below a rising hill. Signed at lower right, VLAMINCK. (*Estate.*)

25¾ inches x 36¼ inches

Collection of Mrs. Harry Payne Whitney, New York, 1942.

[See illustration]



[Number 22]

GIORGIO DE CHIRICO

Greek-Italian: 1888-

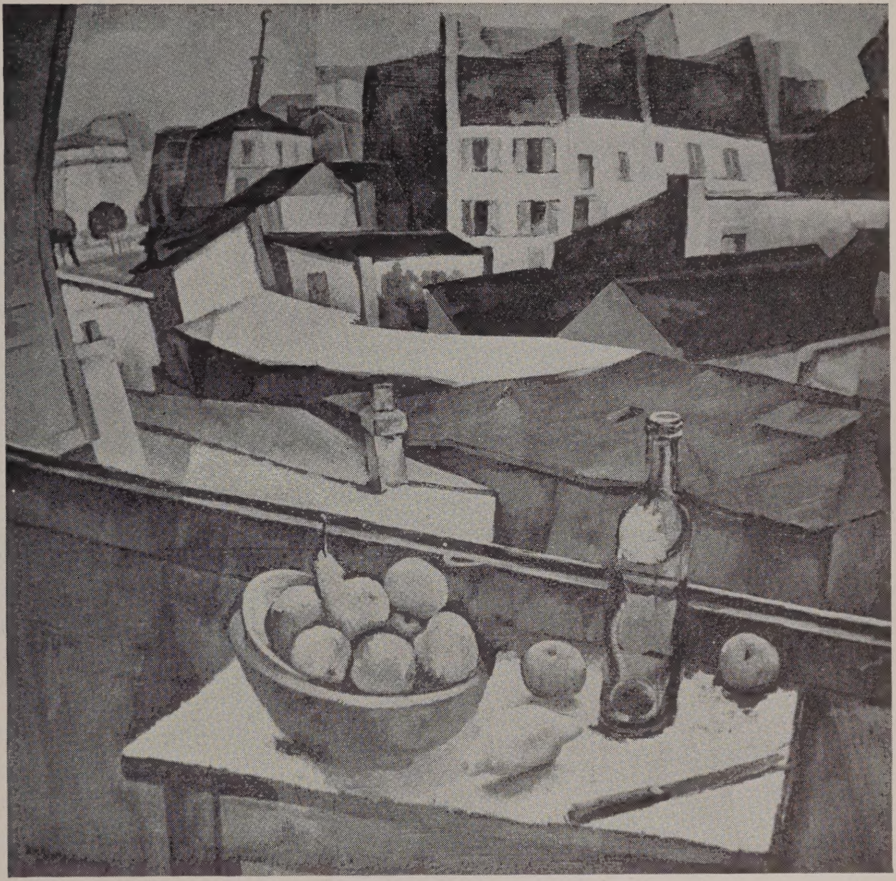
1000

22. STILL LIFE: FRUIT

Pears, eggs and grapes realistically painted on a terra cotta ground, the center background dominated by a classical edifice at the foot of a hill on the top of which is a similar structure; dull blue background at upper left. Signed at lower right, G. d. Chirico and dated 1926. (*Estate.*) 23¾ inches x 23⅝ inches

From Leonce Rosenberg, Paris.
From the Galerie Thannhäuser, Munich.
Collection of Dikran Kelekian, New York.
Collection of H. Leonard Simmons, New York, 1940.

[See illustration]



[Number 23]

625

DIEGO M. RIVERA

Mexican: 1886-

23. TABLE, KNIFE AND FRUIT BEFORE A WINDOW

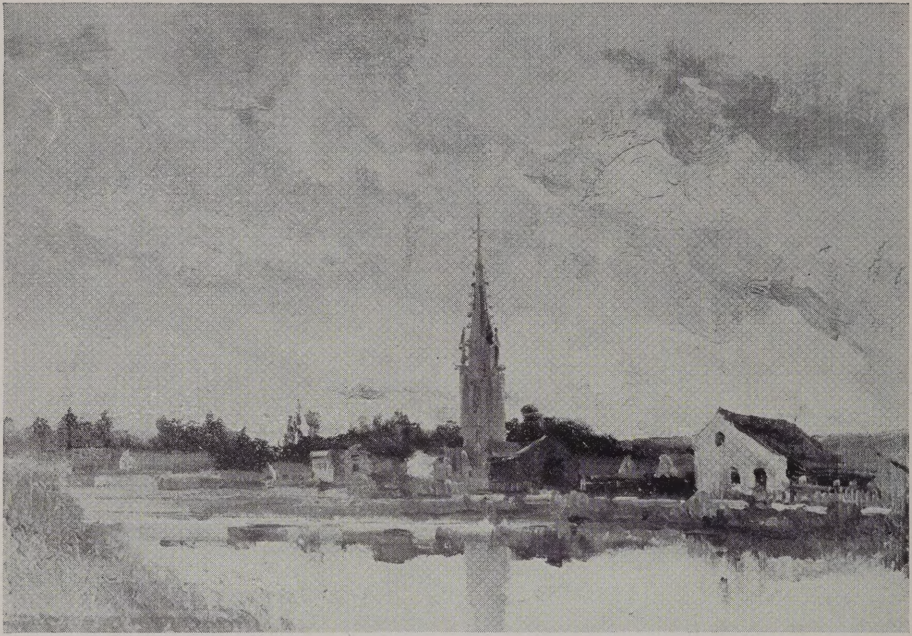
In the foreground is a square table on which rest a wine bottle, two apples, a lemon and a knife, beside a wooden bowl laden with fruit; through a window beyond the table is a view of Paris, houses and roof-tops. Signed at lower left, D. M. Rivera and dated *Octe* 1917. (*Estate.*) 36¼ inches x 36½ inches

Inscribed on the back with title, signature and date.

Collection of Cornelius J. Sullivan, American Art Association-Anderson Galleries, New York, 1937.

Exhibited Brooklyn Museum, Brooklyn, New York, 1926.

[See illustration]



[NUMBER 24]

1900

EUGENE LOUIS BOUDIN

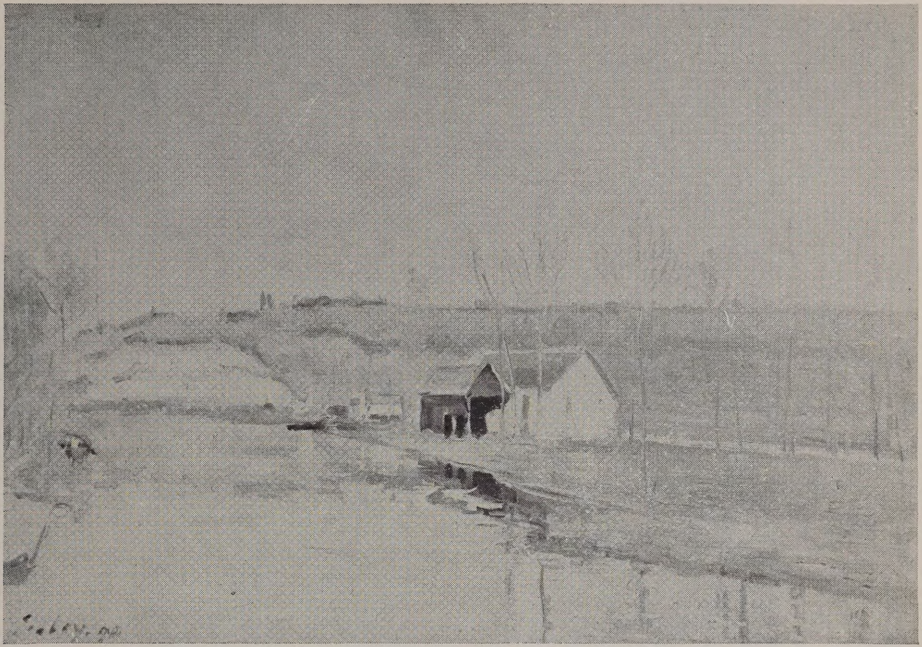
French: 1825-1898

24. HONFLEURS

A lake reflects the gray and brown buildings of a village dominated by a church, the steeple of which rises in the center of the composition; cloudy light blue sky. Signed at lower left, E. BOUDIN, and dated '94. (*Estate.*)

11¼ inches x 16⅜ inches

[See illustration]



[Number 25]

1600

ALFRED SISLEY

French: 1840-1899

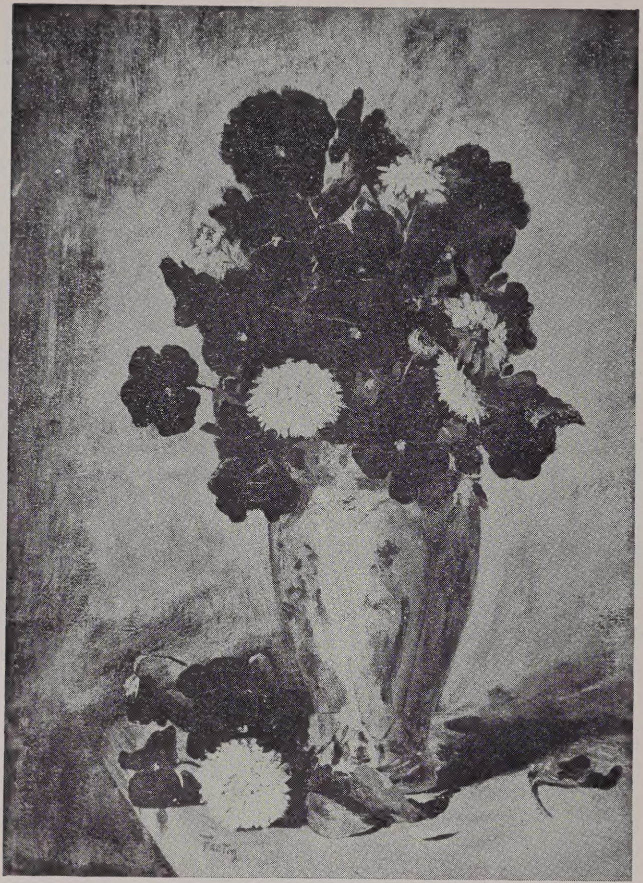
25. LE LOING ET LES COTEAUX DE SAINT-NICAISE

A pale green river flows from the foreground, bordered at the left by trees, at the right by a field, with a group of farm buildings in the centre; slender saplings are reflected in the water as are the red roofs of the buildings. The whole landscape is suffused by a soft light. Signed at lower right, Sisley and dated '90. (*Estate.*) 15¼ inches x 22 inches

From L. Crist Delmonico, New York.

Collection of J. Alice Maxwell, New York, 1942.

[See illustration]



[NUMBER 26]

1600

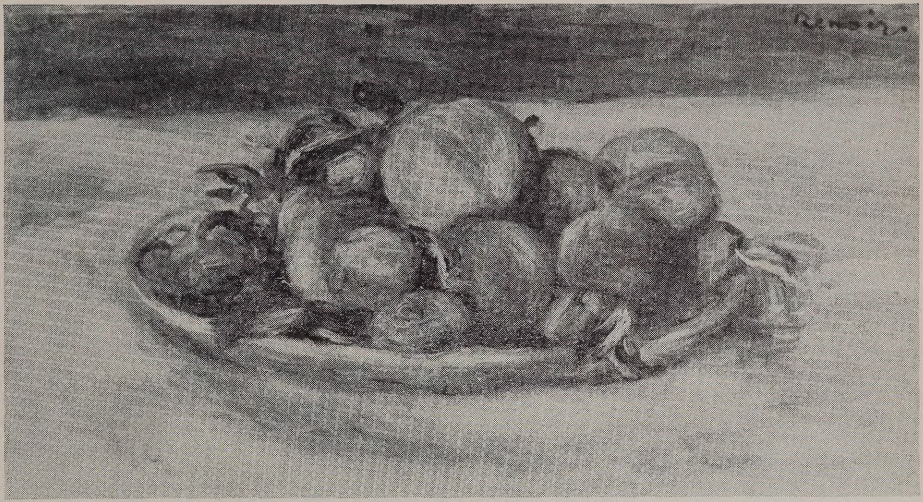
HENRI FANTIN-LATOUR

French: 1836-1902

26. VASE OF PANSIES

An iridescent blue earthenware jar filled with velvety dark blue pansies and white asters, scattered blossoms at the base on a table; shaded neutral brown background. Signed at lower left, FANTIN. (*Estate.*) 18⅞ inches x 13 inches
Collection of Madame Marguerite Namara and Guy Bolton, American Art Association, New York, 1926.

[See illustration]



[NUMBER 27]

3100

PIERRE AUGUSTE RENOIR

French: 1841-1919

27. PECHES

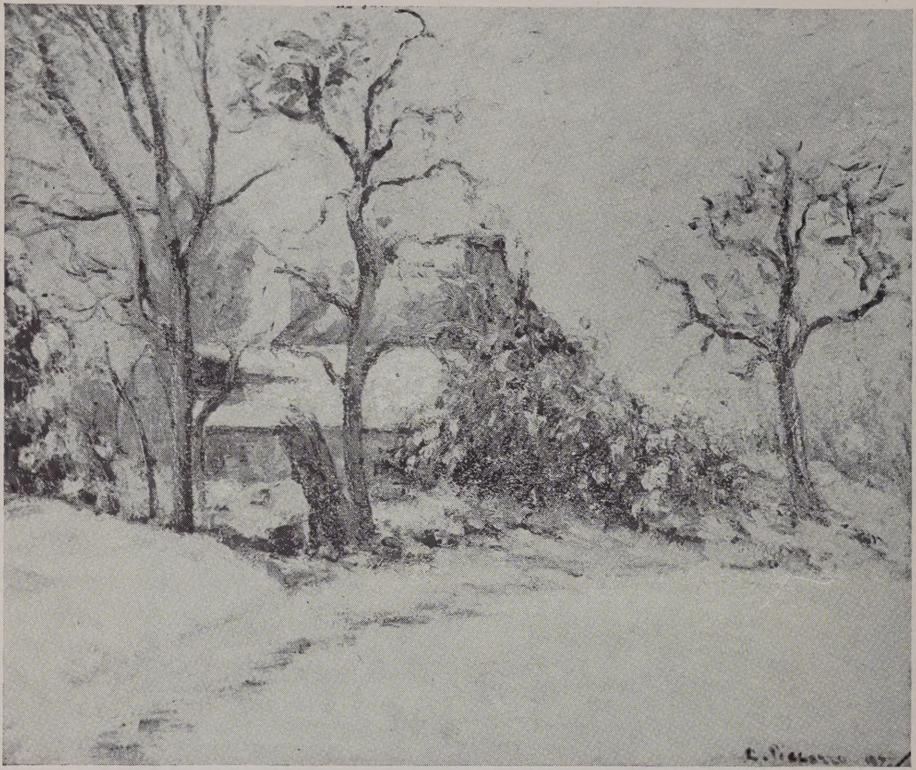
Colorful peaches attractively arranged on an oval blue earthenware platter, centered on a white cloth; brown background. Signed at upper right, RENOIR. (*Estate.*) 9¼ inches x 17⅜ inches

Painted in Paris, 1908.

From E. Weyhe, New York.

Collection of Maurice Gangnat, Hotel Drouot, Paris, 1925, No. 102.

[See illustration]



[Number 28]

2400

CAMILLE PISSARRO

French: 1831-1903

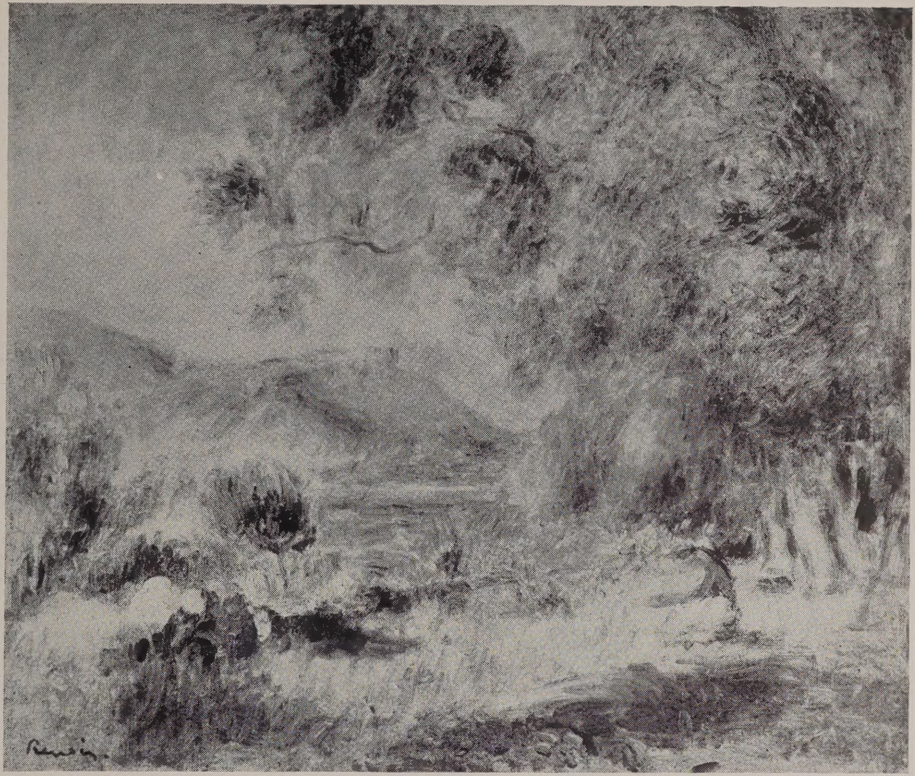
28. MAISON SOUS LA NEIGE

A man carrying a bundle of fagots towards a snow-covered foreground; behind him is a gabled house partially hidden by leafless trees, the right side covered with bushes in red and green foliage. Signed at lower right, C. Pissarro and dated '87. (*Estate.*) 18¼ inches x 22 inches

From Bernheim jeune, Paris.

Roeder Collection, New York, 1943.

[See illustration]



[NUMBER 29]

5200

PIERRE AUGUSTE RENOIR

French: 1841-1919

29. ENVIRONS DE CAGNES

Trees in rich autumn foliage by the side of a vivid blue lake with foot-hills in the background; a feminine figure in red blouse, white skirt and yellow cap is seated in a clearing in the right foreground facing the lake. Signed at lower left, RENOIR. (*Estate.*) 18½ inches x 21¾ inches

From Ambroise Vollard, Paris.
From Etienne Bignou, Inc., New York.
Collection of Dikran Kelekian, New York.
Carstairs Collection, New York, 1943.

[See illustration]

HILAIRE GERMAIN EDGAR DEGAS

French: 1834-1917

30. POSITION DE QUATRIEME DEVANT SUR LA JAMBE GUACHE: BRONZE FIGURE

Well balanced figure of a dancer poised on her left leg, the right raised horizontally before her. Irregular base, signed DEGAS. (*Estate.*)

Height, 22⅝ inches; height with stand, 24¾ inches

Hébrard No. 58B.

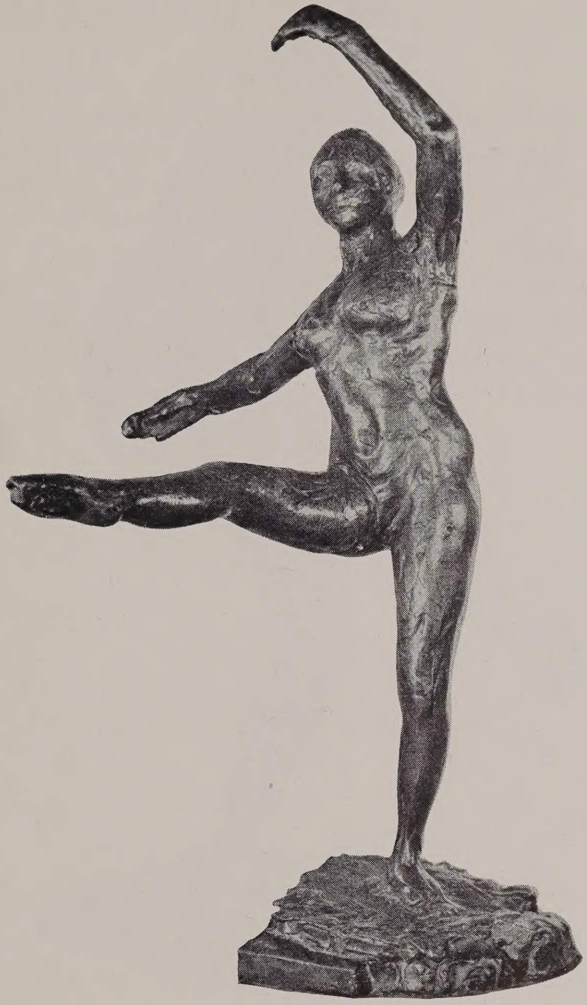
750

Note: When the inventory of Degas' studio was made, after his death, some one hundred and fifty pieces of sculpture in clay and wax were found. Of these, seventy-three were in such condition that they could be preserved in bronze, some after minor repairs. The edition was limited to twenty-two series, each piece bearing a number (1-73) and a letter (A-T), and cast by Adrien Hébrard. One set was reserved for the heirs of Degas, another for the founder Hébrard, a complete set is owned by the Petit Palais, Paris, and the Louvre owns set "P". Two sets are known to have come to this country, the "A" series in the collection of Mrs. H. O. Havemeyer, bequeathed to the Metropolitan Museum, and the "B" series of which this and the following specimens are a part.

From Ferargil Galleries, New York.

Collection of Cornelius J. Sullivan, American Art Association-Anderson Galleries, New York, 1937.

[Illustrated on opposite page]



[NUMBER 30]

DEGAS: *Bronze Figure*

HILAIRE GERMAIN EDGAR DEGAS

French: 1834-1917

31. DANSEUSE METTANT SON BAS: BRONZE FIGURE

Figure of a ballet dancer standing on her left foot, the right raised as she bends to pull on a stocking. Irregular base, signed DEGAS. (*Estate.*)

Height, 18 inches; height with stand, 21 inches

700

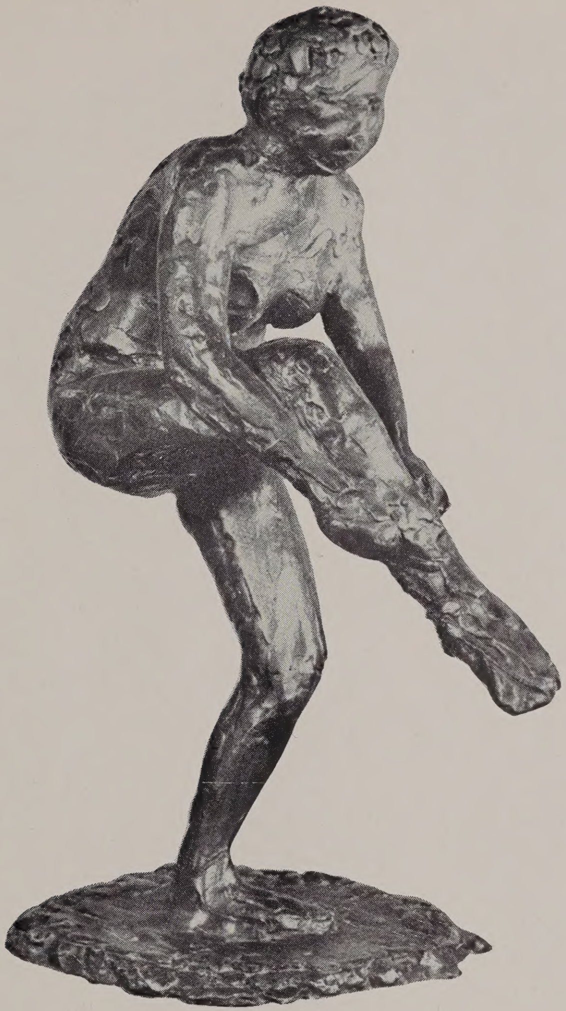
Hébrard No. 29B.

See note to No. 30.

From Ferargil Galleries, New York.

Collection of Cornelius J. Sullivan, American Art Association-Anderson Galleries, New York, 1937.

[Illustrated on opposite page]



[NUMBER 31]

DEGAS: *Bronze Figure*

650

HONORE DAUMIER

French: 1808-1879

32. GUILLAUME VIENNET: BRONZE BUST

Vigorously modeled bust portrait of a man with chin sunk into his stock, wearing a waistcoat framed by a rolled-back coat collar. Stamped in cartouche *M.L.G.* Inscribed *E* 1 1/30. (*Estate*)

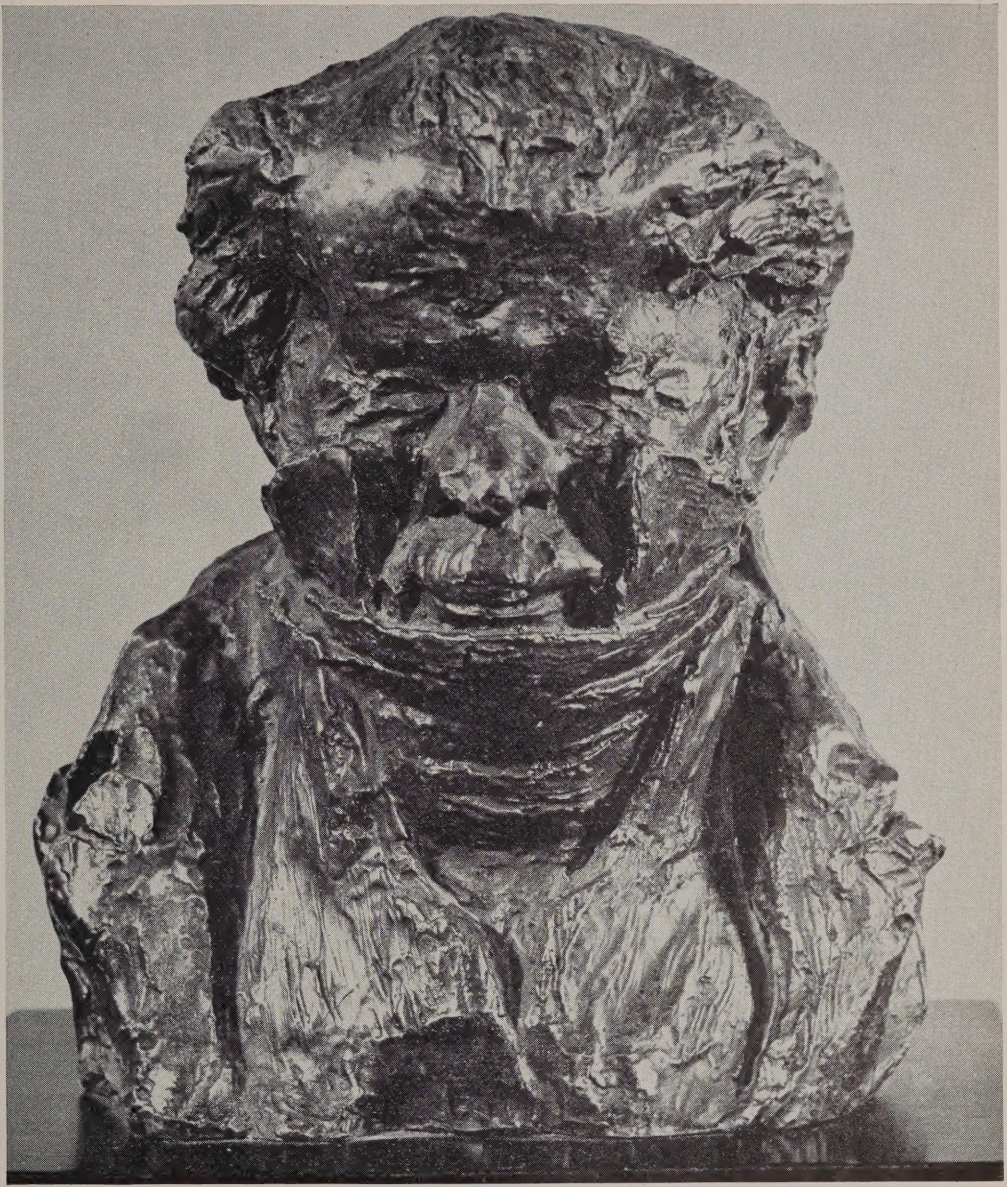
Height, 7¾ inches; height with stand, 13¾ inches
Le Garrec No. 9, First Edition.

Note: At the Chamber of Deputies, Daumier frequently modeled, in wax, studies of politicians whom he would afterwards caricature in lithograph, using these models as guides. The bust of the senator, Jean Pons Guillaume Viennet, is No. 9 of the series of thirty-six *Bustes d'Hommes Politiques de la Monarchie de Juillet* executed by Daumier in 1832 and afterwards used as a guide for his lithograph, *Le Ventre Legislatif*. Later the wax models were found, carefully preserved, in the possession of M. Philipon, grandson of Charles Philipon, who founded *La Caricature* and *Charivari*. They were secured by Maurice Le Garrec, who caused them to be cast in bronze.

From E. Weyhe, New York.

See *Trente-Six Bustes de H. Daumier,* Maurice Le Garrec, Paris, 1932.

[Illustrated on opposite page]



[NUMBER 32]

DAUMIER: *Guillaume Viennet*

4900

JEAN LOUIS FORAIN

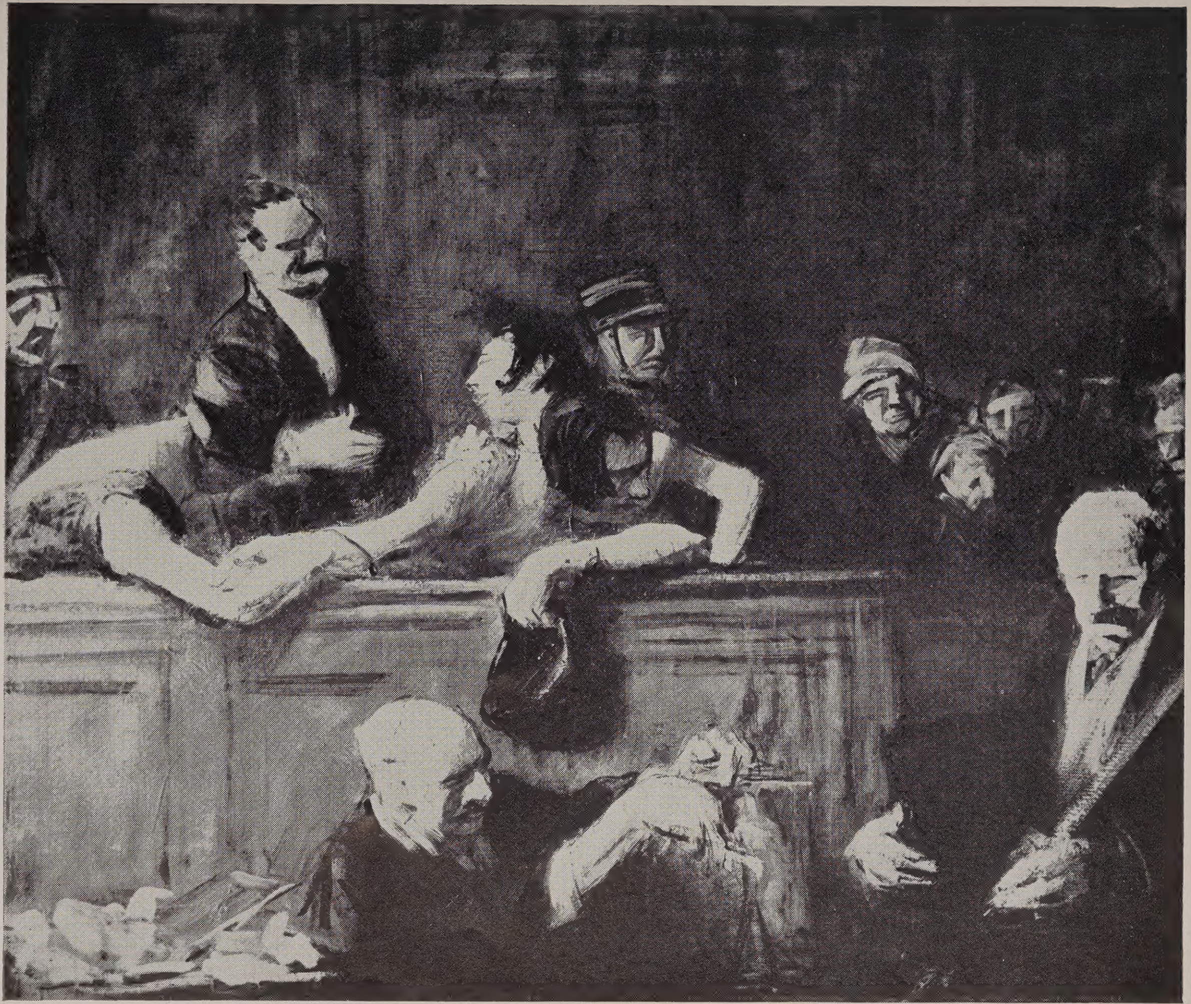
French: 1852-1931

33. SCENE DE TRIBUNAL

Court scene showing three despairing women, in red and blue, in the defendants' box, addressed by a lawyer; at lower right, an elderly gentleman with stern visage, identifies pictures shown to him by the prosecution. Two guards and the public appear in the background. Signed at upper right, FORAIN. (*Estate.*) 21⅜ inches x 25⅝ inches

Collection of Esther Slater Kerrigan, New York, 1942.

[Illustrated on opposite page]



[NUMBER 33]

FORAIN: *Scene de Tribunal*

3000

ALFRED SISLEY

French: 1840-1899

34. LE CANAL DE LOING

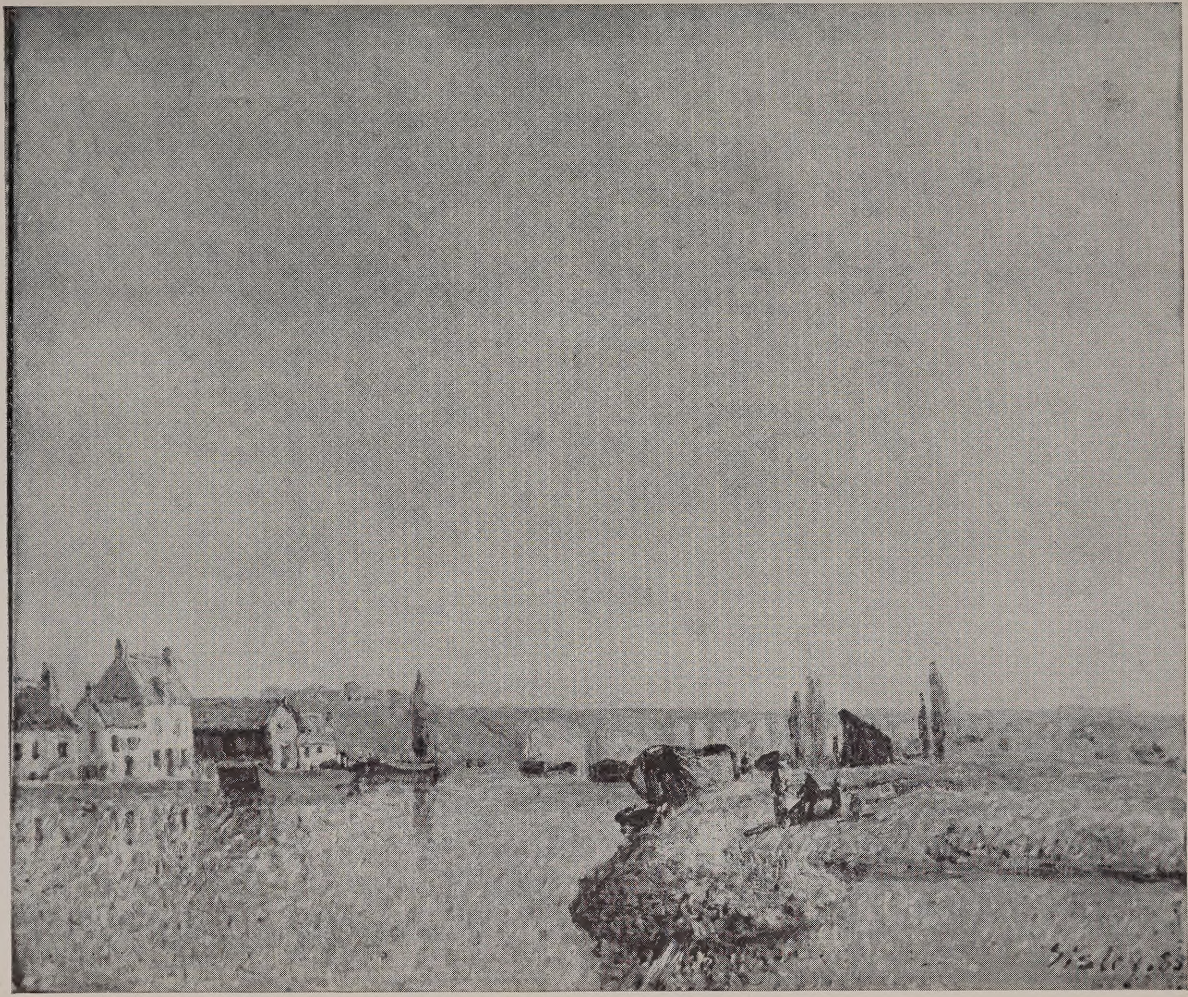
Shimmering blue water reflects the red and pink roofs, blue shutters and yellow walls of buildings on the far bank, beyond which is a low hill. At the right is a grassy promontory on which figures are gathered; along the horizon a pale mauve aqueduct crosses the canal. Signed at lower right, SISLEY and dated '85.
(*Estate.*) 18¼ inches x 22 inches

From the Potter Palmer Collection, Chicago.

Collection of the Bendix Foundation, New York, 1942.

Loan Exhibition, University of Notre Dame, South Bend, Indiana, 1934-1942.

[Illustrated on opposite page]



[Number 34]

Sisley: *Le Canal de Loing*

8100

VINCENT VAN GOGH

Dutch: 1853-1890

35. FEMME DANS UN JARDIN

In a field of long grass dotted with scarlet flowers, a woman in white blouse, pink skirt and blue-trimmed yellow straw hat, holding flowers in her right hand, stands before a background of delicately leaved trees which almost hide a white house at the right. (*Estate.*) 19 inches x 23¾ inches

Collection of Emile Bernard, Paris.

Collection of Ambroise Vollard, Paris.

Collection of C. Hoogendijk, The Hague.

Collection of Ambroise Vollard, Paris (2).

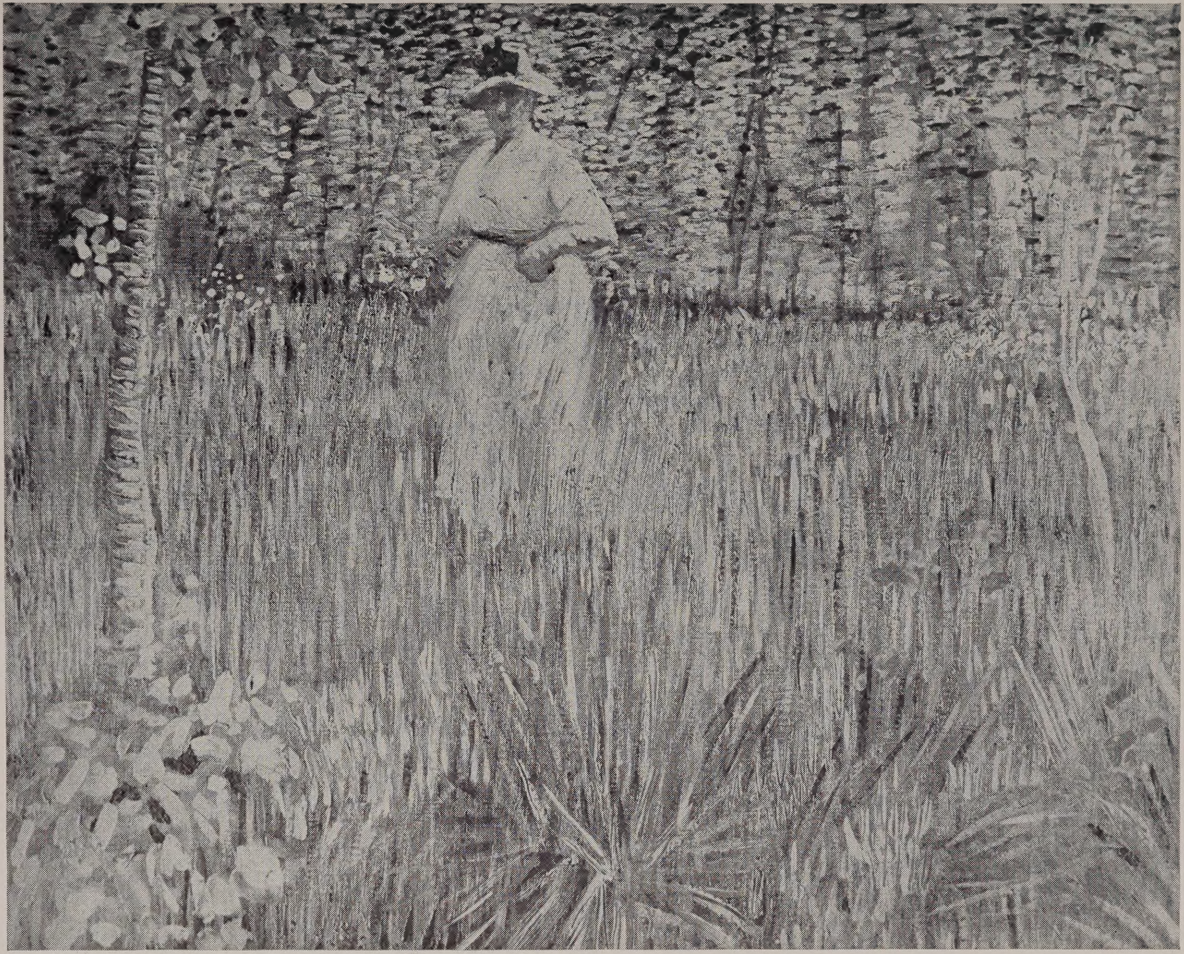
From Buffa & Zonen, Amsterdam.

From C. W. Kraushaar, New York.

Collection of Esther Slater Kerrigan, New York, 1942.

Described and illustrated in J. B. de la Faille, *L'Oeuvre de Vincent van Gogh,* 1928; Vol. 1, p. 103, No. 368 and Vol. 11, pl. Cl, No. 368.

[Illustrated on opposite page]



[NUMBER 35]

VAN GOGH: *Femme Dans un Jardin*

20,000

PIERRE AUGUSTE RENOIR

French: 1841-1919

36. MOSQUEE A ALGER

Brilliant tropic sunlight floods a scene dominated by a tiled white mosque, partially hidden by purple shadows, its square tower rising in the background; luxuriant trees and bushes appear at the left and in the foreground which is animated by eight figures. Signed at lower right, RENOIR and dated '82. (*Estate.*) 19¼ inches x 23¾ inches

Painted at the time of Renoir's second trip to Algeria.

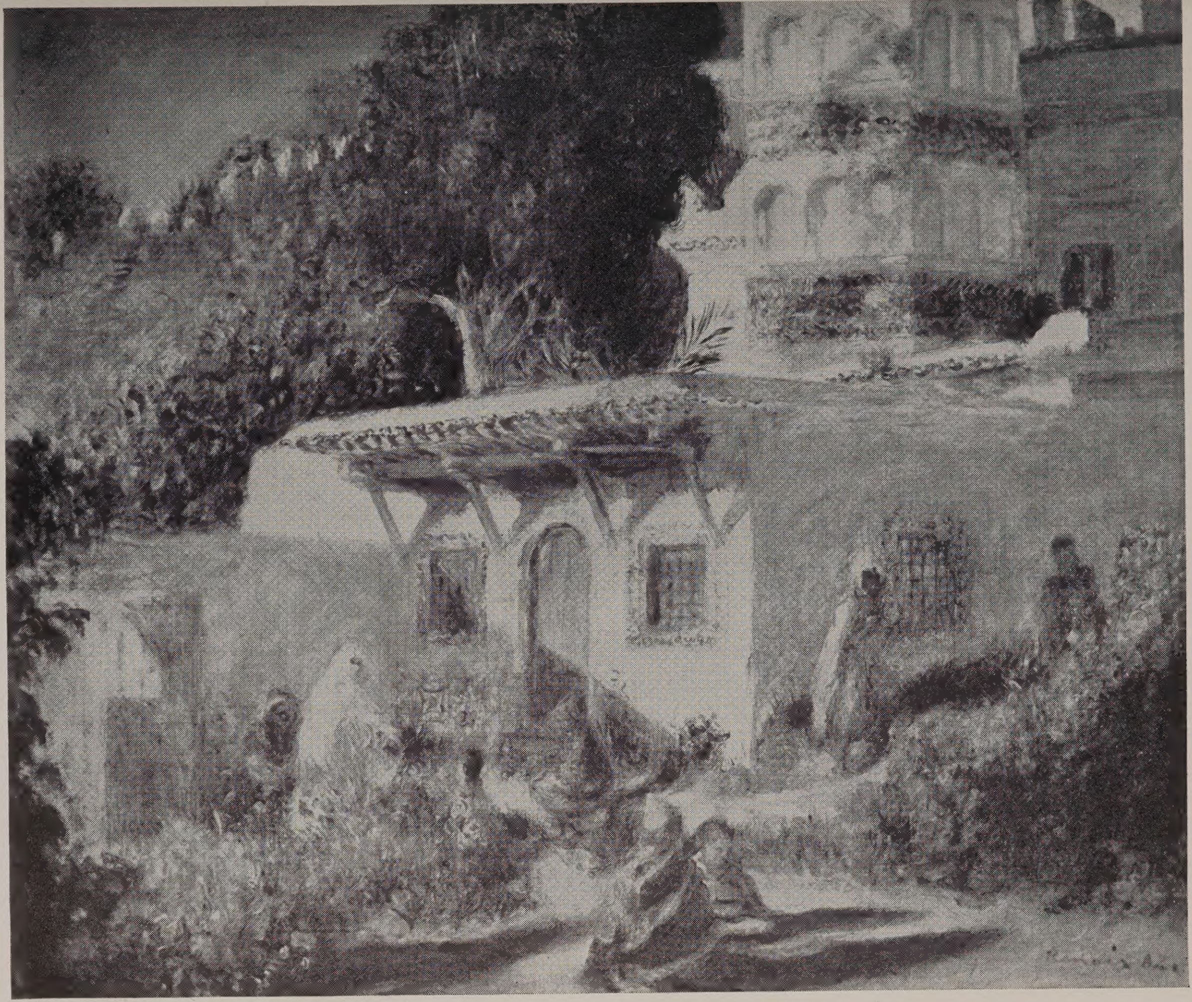
From Durand-Ruel, Paris, 1898.

Collection of J. Alice Maxwell, New York, 1942.

See Ambroise Vollard, *Renoir An Intimate Record,* 1925, p. 109.

Recorded and illustrated in Michel Florisoone, *Renoir,* p. 125 and p. 167.

[Illustrated on opposite page]



[Number 36]

Renoir: *Mosquée à Alger*

CLAUDE JEAN MONET

French: 1840-1926

37. PRINTEMPS A GIVERNEY

In the foreground is a blooming orchard situated in long green grass with spring flowers, a narrow brook just beyond. The composition centers a church with blue spire on a low hill, with houses at the right and roof-tops at the left. Blue sky with white clouds. Signed at lower right, CLAUDE MONET and dated '85. (*Estate.*) 23¾ inches x 32 inches

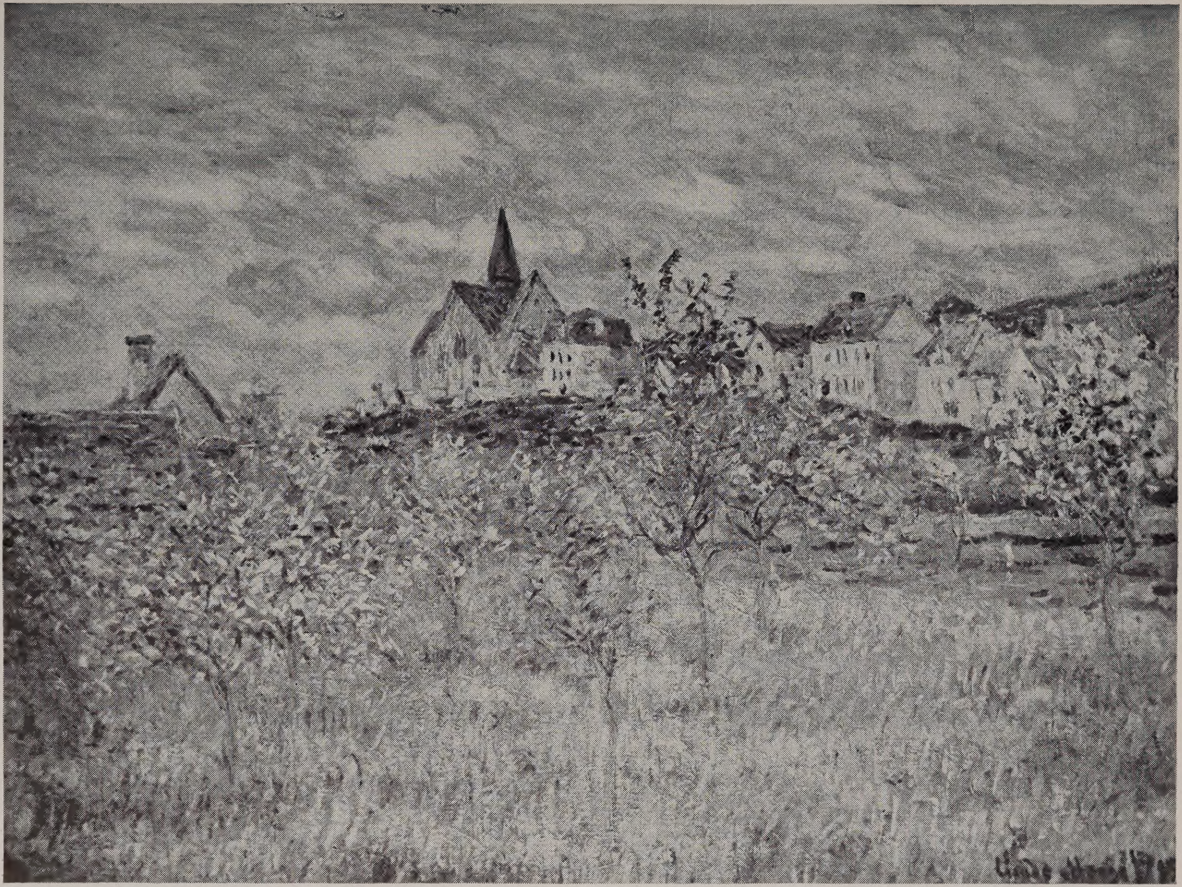
From Durand-Ruel, Inc., Paris and New York.

From the Potter Palmer Collection, Chicago.

Collection of the Bendix Foundation, New York, 1942.

Loan Exhibition, University of Notre Dame, South Bend, Indiana, 1935-1942.

[Illustrated on opposite page]



[Number 37]

Monet: *Printemps à Giverney*

3000

GEORGE ROMNEY

British: 1734-1802

38. MELESINA CHENEVIX (Afterwards MRS. TRENCH)

Three-quarter length figure, seated in a landscape, facing left, with head turned towards the observer. She holds a sheet of music in her hands which rest upon a parapet and is gowned in white with a ruffle at the neck, and long tight sleeves, puffed at the top; a ruffled cap rests on her light brown curls. (*Estate.*) 31¾ inches x 25½ inches

Note: Melesina Chenevix (1768-1827) was the only child of the Rev. Philip Chenevix, son of Richard Chenevix, Bishop of Waterford. She married, first, on Oct. 31, 1786, Colonel Richard St. George, of Hatley Manor, Co. Leitrim, Ireland; secondly, Richard Trench, Esq., barrister-at-law. She was a woman of great ability and culture, mother of Richard Chenevix Trench, Archbishop of Dublin, by whom her *Literary Remains* (*v. i.*) were published in 1862. She sat for the above portrait in 1792, on March 20 and 26; April 2, 9, and 16; May 5, 9, 12, 13, and 18. Prior to 1900 the painting remained in the possession of the Trench family.

Painted in 1792.

Collection of the Rev. Francis Trench, 1900.

Collection of Mrs. Stoodley, London, 1900.

From the Galerie Sedelmeyer, Paris, 1902.

Marlowe Collection, New York, 1941.

Exhibited at the British Institution, London, 1863, No. 137.

Second Special Exhibition of National Portraits, South Kensington Museum, London, 1867; No. 774.

Exhibited at the Grafton Gallery, London, 1900; No. 65.

Exhibited at the Guildhall, London, 1902; No. 82.

Illustrated as frontispiece in *The Remains of the Late Mrs. Trench, Selections from her Journals, Letters and Other Papers* (edited by the Dean of Westminster), 1862.

Illustrated in Frances A. Gerard, *Some Fair Hibernians,* 1897; opp. p. 111.

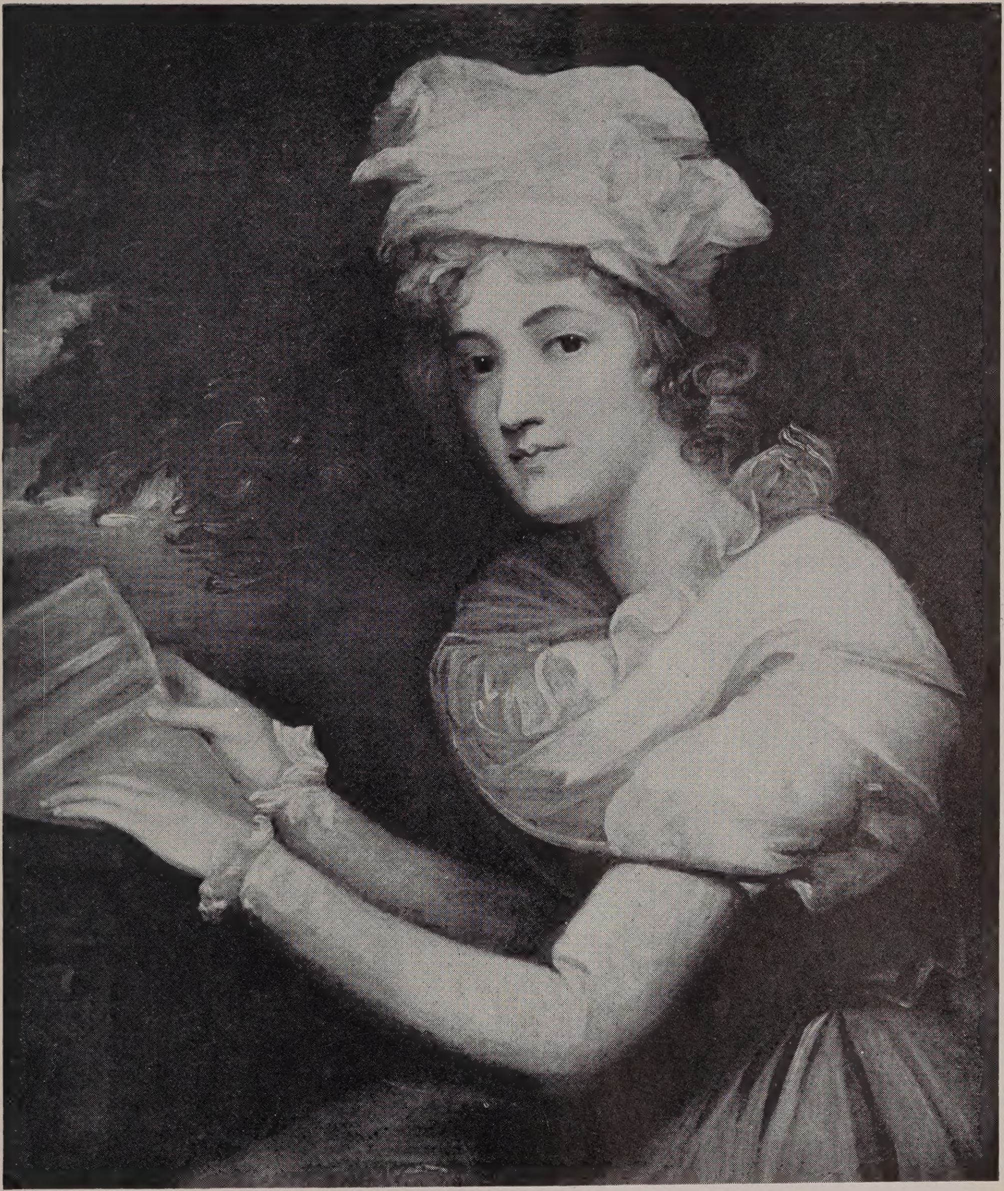
Described and illustrated in the *Catalogue of the Seventh Series of* 100 *Paintings by Old Masters,* Sedelmeyer Gallery, 1901, p. 113, No. 98, ill. opp. p. 114

Illustrated in E. Staley, *Eighteenth Century Art of France and England as Seen at the Guildhall Exhibition,* in the *Magazine of Art,* July, 1902, p. 422.

Described and illustrated in Ward & Roberts, *Romney, A Biographical and Critical Essay,* 1904; Vol. II, pp. 138-9 (as *Mrs. St. George*).

Engraved in stipple by Francis Holl.

[Illustrated on opposite page]



[NUMBER 38]

ROMNEY: *Melesina Chenevix*

7500

SIR HENRY RAEBURN, R.A.

Scottish: 1756-1823

39. JOHN LAMONT OF LAMONT

Vigorous portrait of a distinguished elderly gentleman, painted at half length against a gray-green background; the strongly modeled face with ruddy complexion is framed by white hair, the figure is clothed in a black cloth coat with velvet collar which discloses a buff waistcoat and white stock. (*Estate.*)
29¾ inches x 25 inches

Note: John Lamont of Lamont (1741-1814) was chief of the Clan Lamont; married in 1773, Helen, daughter of D. Campbell, Esq. of Louth Hall, and by her had a son, Major-General John Lamont, who married in 1805 and died in 1827 without issue.

Sir W. Armstrong, in a MS. certificate addressed to Mr. Lockett Agnew, writes: "This is an exceptionally fine example of Raeburn painted at what I think his best time. In any future edition of my book on Raeburn it will be inserted in the catalogue." This certificate and a framed photograph of the painting will be given to the purchaser.

Purchased from the family of the sitter.

From Thomas Agnew & Sons, London.

From Lewis & Simmons, Paris.

From M. Knoedler & Co., New York.

Collection of Judge Elbert H. Gary, American Art Association, New York, 1928.

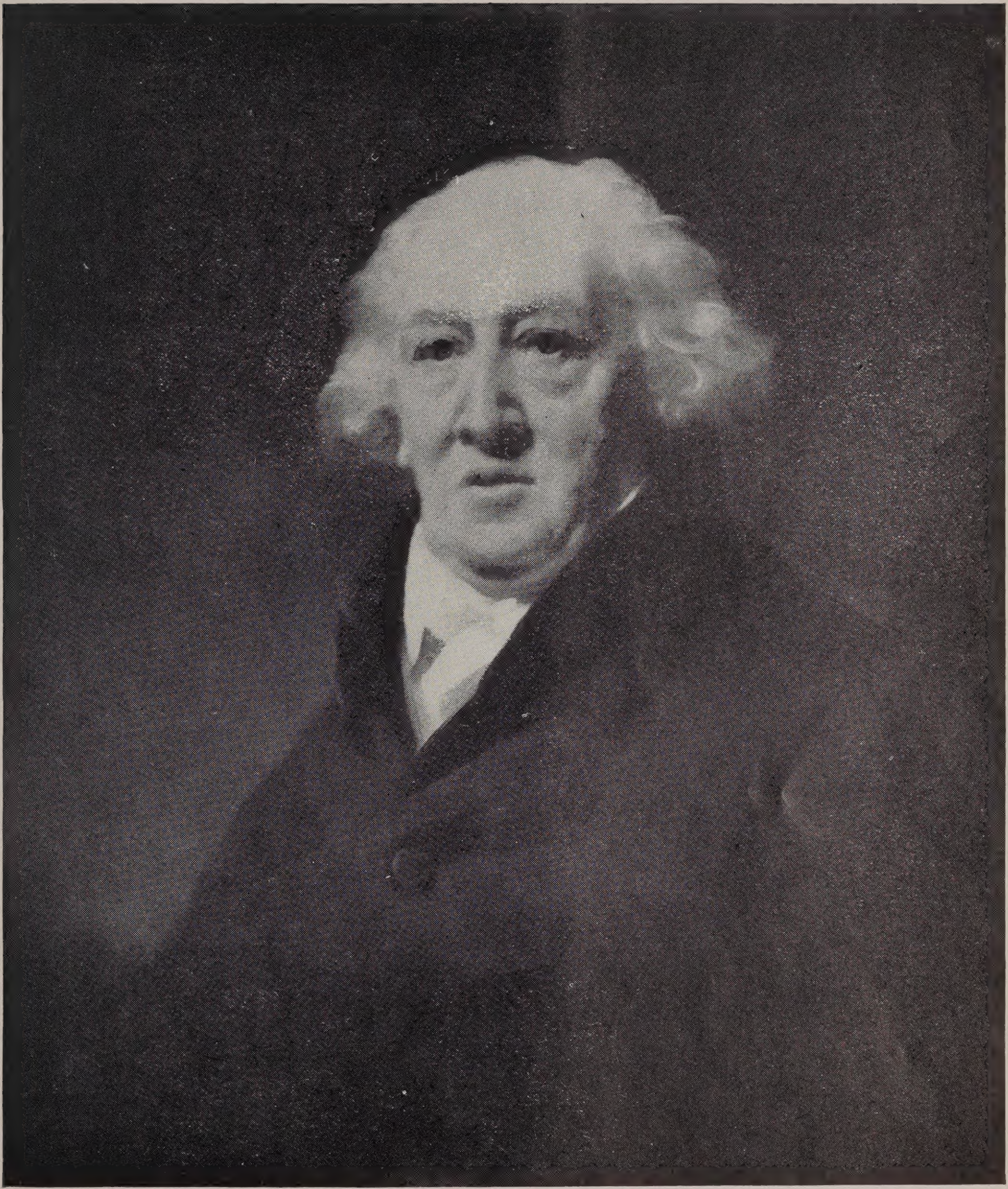
Collection of Richard Croker, American Art Association-Anderson Galleries, New York, 1934.

Collection of Emil Winter, New York, 1942.

Raeburn Exhibition, Knoedler Galleries, New York, 1913; No. 19.

Recorded in James Greig's *Unrecorded Raeburns, The Connoisseur,* June, 1930, p. 350.

[Illustrated on opposite page]



[NUMBER 39]

RAEBURN: *John Lamont of Lamont*

10,250

DOMENICO THEOTOCOPULI (EL GRECO)

Spanish: 1545-1614

40. CHRIST DRIVING THE MONEY-CHANGERS FROM THE TEMPLE

Centered by the Saviour, in rose robe and blue-green mantle, with right arm upraised to lash the merchants at the left, as a priest at the right attempts to quiet His fervor; in the background, Pharisees discuss the outcome and at the right a young girl with basket on her head is in the act of withdrawing. Through the doorway in the center background, buildings can be seen, and by the simple pillars on either side are the reliefs depicting the Expulsion of Adam and Eve and the Sacrifice of Jacob. Above the doorway is an opening showing sky. (*Estate.*) 40⅝ inches x 35 inches

In a MS letter, dated Munich, 1927, Dr. August L. Mayer writes of the above picture: ". . . The Quinn picture was one of the few originals I did not know when I wrote my large *Catalogue Raisonne* on El Greco. I have written now an article on this picture for Dr. Valentiner's 'Art in America'." [Dr. Mayer's article points out that this version of El Greco's beloved theme is particularly interesting in that it marks the artist's transition from the wide format to the high form, used in the version in the chapel of the Monks of the Sacrament in St. Gines in Madrid, emphasizing more and more the soaring medieval line, achieved by elevation of the architectural background, and by setting the relief higher above the central group of figures.] In a MS certificate which accompanies the painting, Dr. Mayer describes the picture as a genuine and important work, and states that it will be reproduced in the next edition of his book and will appear under Number 53-a, in the *Catalogue Raisonne*.

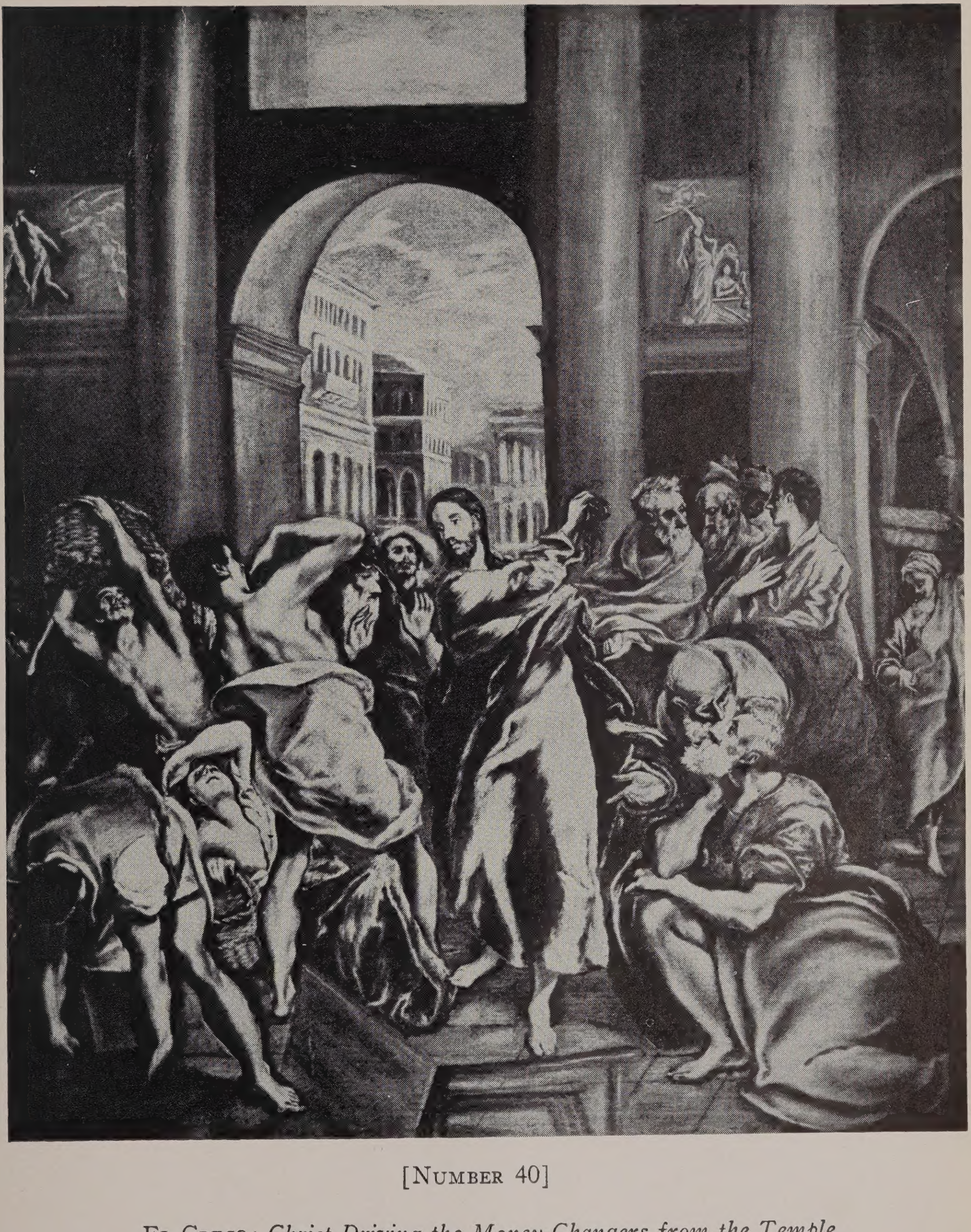
Collection Cromberg.

Collection of John Quinn, New York.

From Wildenstein & Co., Inc., New York, 1926.

Collection of Esther Slater Kerrigan, New York, 1942.

[Illustrated on opposite page]



[NUMBER 40]

EL GRECO: *Christ Driving the Money-Changers from the Temple*

1,500

REMBRANDT VAN RIJN

Dutch: 1606-1669

41. HEAD OF AN OLD MAN

An old man with white hair and beard, portrayed at bust length against a shaded light background. He wears a brown cloak open to disclose a white shirt.
(*Estate.*) *Panel*: 10½ inches x 8 inches

Painted about 1658.

Collection of J. Van der Marck, Amsterdam, 1773; No. 262.

Collection of Fouquet, Paris.

Collection of the Rt. Hon. Lord Grimthorpe, London.

From F. Kleinberger Galleries, Inc., Paris.

From John Levy Galleries, Inc., New York.

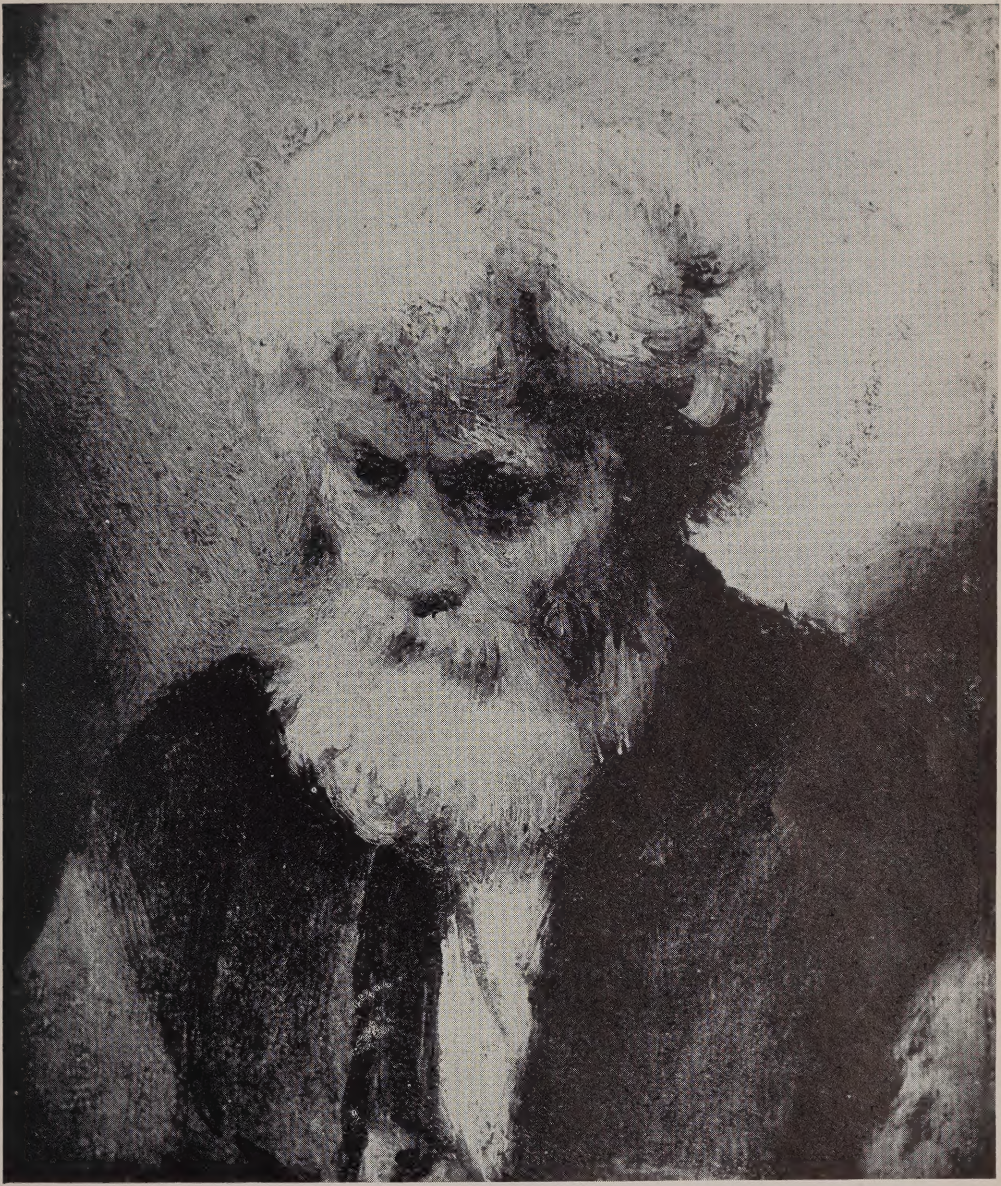
Collection of Mrs. T. E. Houston, New York, 1943.

Exhibited at the Fogg Art Museum, Cambridge, Mass., 1922.

Described in C. Hofstede de Groot, *A Catalogue Raisonne of the Works of the Most Eminent Dutch Painters of the Seventeenth Century,* etc., 1916; Vol. VI, p. 239, No. 464e.

Described and illustrated in Wilhelm R. Valentiner, *Rembrandt,* 1921, p. XXII, No. 84 and ill. p. 84.

[Illustrated on opposite page]



[Number 41]

Rembrandt: *Head of an Old Man*

1600

FRANCISCO JOSE DE GOYA Y LUCIENTES

Spanish: 1746-1828

42. DON JUAN MANUEL ALVAREZ DE FARIA

Three-quarter length figure standing to half right, in gold-embroidered dark blue and scarlet uniform, a despatch in his left hand, the right resting on a gold-headed cane; gray background, biographical inscription and the initials F.G. below. (*Estate.*) 44 inches x 33½ inches

From Christie's London, 1909.

Collection of George A. Hearn, American Art Association, New York, 1918.

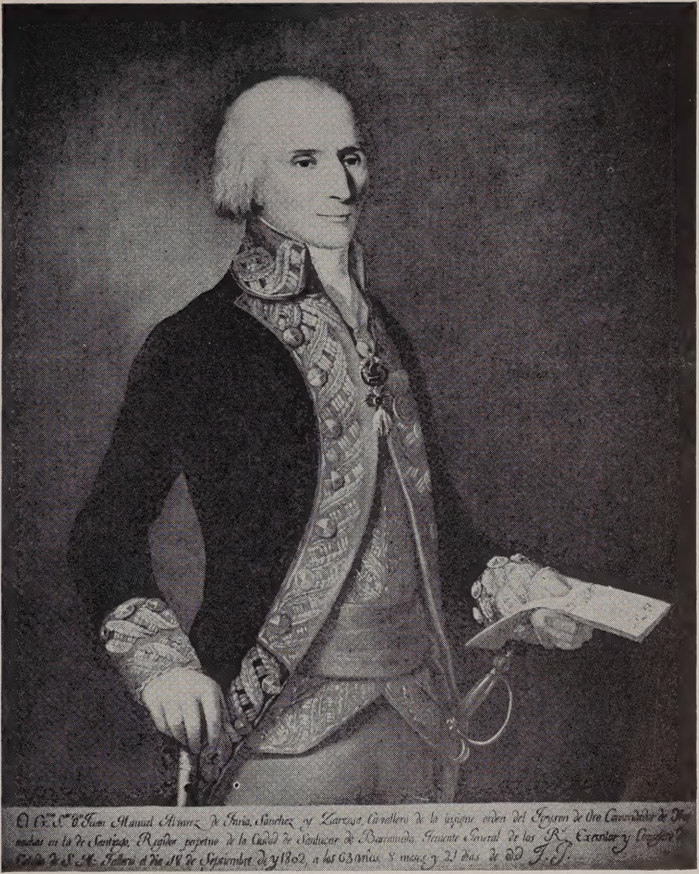
Collection of Mrs. Dwight F. Davis, New York, 1941.

Exhibition of Paintings by Spanish Masters, Copley Society, Boston, 1912; No. 59.

CF. A. de Beruete y Moret, *Goya as Portrait Painter,* 1922; Vol. 1, pp. 35 and 206, No. 92.

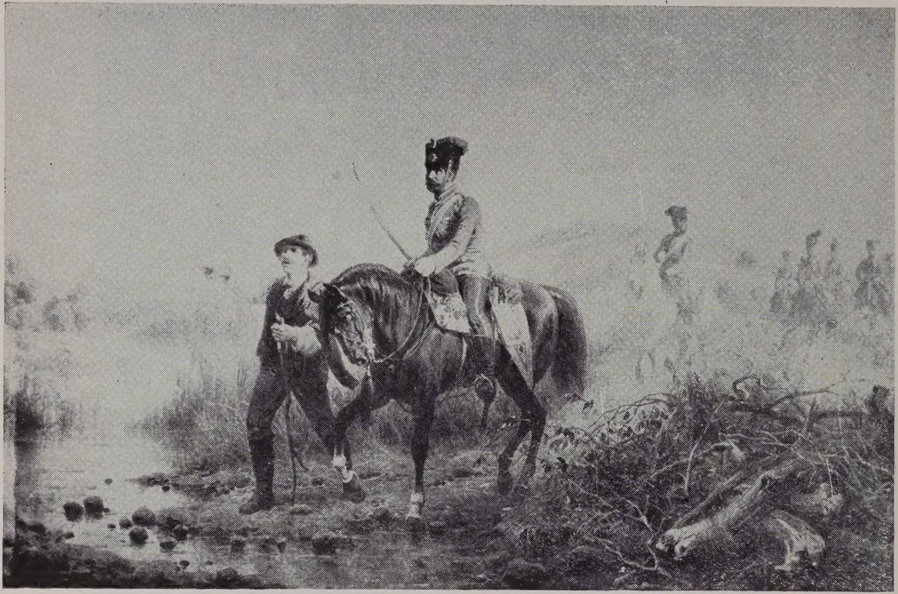
Cf. August L. Mayer, *Francisco de Goya,* 1923; p. 191, No. 255.

[Illustrated on opposite page]


El Ex.mo S.r D.n Juan Manuel Alvarez de Faria, Sanchez y Zarzosa, Cavallero de la insigne orden del Toyson de Oro Comendador de [illegible]
[illegible] en la de Santiago, Regidor perpetuo de la Ciudad de Sanlucar de Barrameda, Teniente General de los R.s Exercitos y [illegible]
[illegible] de S. M. Fallecio el dia 18 de Septiembre de y 1802, a los 63 años, 8 meses y 21 dias de edad J. J.

[NUMBER 42]

GOYA: *Don Juan Manuel Alvarez de Faria*



[Number 43]

675

CHRISTIAN SELL

German: 1831-1883

43. THE RED HUSSARS

A red-coated officer, mounted on a brown charger, being directed by a peasant standing on the bank of a stream; behind him are his troops. Signed at lower right, Chr. Sell and dated 1868. (*Educational Instiiution.*)

15 inches x 22¾ inches

[See illustration]

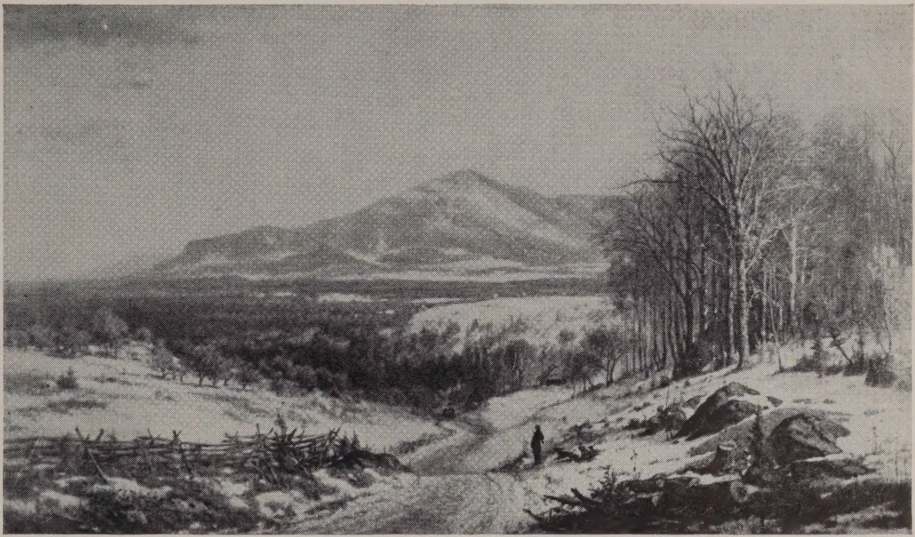
375

FRIEDRICH KARL ALFRED VETTER

German: 1858-

44. IN DER NEVEN PINOKOTHEK, MUNICH MUSEUM

A museum interior, showing a woman seated at the left, another woman and child and an elderly gentleman looking at a painting in the background; through doorway other visitors can be seen examining the collection on view. Signed at lower right, K. Vetter. (*Estate.*) 24¼ inches x 21½ inches



[NUMBER 45]

450

JAMES McDOUGAL HART, N.A.

American: 1828-1901

45. WINTER IN WESTCHESTER HILLS

In the center foreground, a hunter and two dogs approach a road leading downward towards a sparse woods and mountains beyond. At the right, a forest; at the left, bordering a field, a picket fence. The scene in browns and white, with a blue shadow lying along the crest of the range. Signed at lower right, JAMES M. HART, 1870. (*Estate.*) 35 inches x 60 inches

[See illustration]

GUY PENE DU BOIS

American: 1884-

46. NUDE

A red-haired model seated on the edge of a chair on which articles of clothing are hung, gazing towards a painting which rests against a yellow wall in the background. (*Estate.*) *Panel*: 20 inches x 15 inches

220

Collection of Mrs. Harry Payne Whitney, New York, 1942.

Thirty-fifth Annual Exhibition of American Paintings and Sculpture, Art Institute of Chicago, 1922.

DAN LUTZ

American: 1906-

110

47. CENTRAL PARK, DECATUR, ILLINOIS

A war monument of a small city park is surrounded by people of all ages and walks of life resting on benches, beneath trees or walking. Background of stores and old buildings. Signed at lower left, DAN LUTZ and dated '30. (*Estate.*) 28¼ inches x 48 inches

Awarded the Thomas B. Clark Prize, 115th annual exhibition of the National Academy of Design.

Exhibited Pennsylvania Academy of the Fine Arts, 1940.

END OF SALE

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